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BON JOVI
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VINNIE VINCENT
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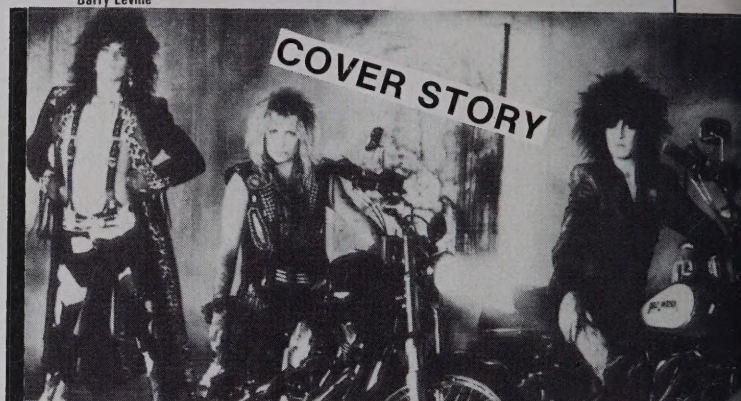
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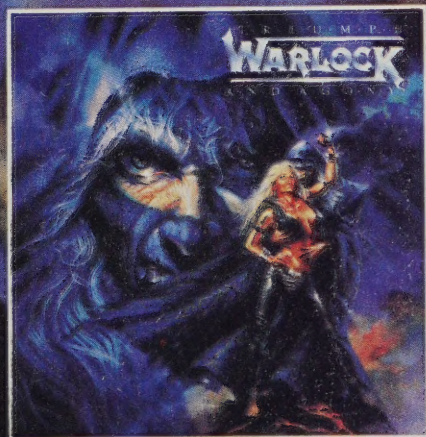
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WARLOCK

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A blistering battle is won for heavy metal! Warlock takes over the airwaves with one fierce strike after another, leaving a trail of smoke in their path with "Triumph and Agony", their newest album.

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On Mercury Compact Discs, Cassettes and Records

Produced by Joey Balin
Management: Alex Grob

ROOTS

by Rick Evans

Each month, *Hit Parader* sojourns back in time with a noted rock and roll celebrity to find out about his formative years. This issue's time traveler is that Red Rocker, Sammy Hagar.

To say that Sammy Hagar has had to fight for everything he's achieved in the rock world would perfectly reflect the attitude he developed during his youth in Fontana, California. The son of a former bantamweight boxing champion who battled under the name of Bobby Burns, young Sammy remembers that fighting for what he believed in was the very foundation of his parent's teaching.

"I was raised as an athlete, and I was really into sports," Hagar said. "Having a father who was a professional boxer was great because not only was he a really cool dad, he taught me to stand up for myself. And it gave me a street awareness, because the boxing world throws people from a wide variety of backgrounds together. It's a real healthy atmosphere to grow up around.

"In fact, I was gonna turn pro myself when I was a teenager," he added. "I started boxing when I was just a kid, and by the time I was 14 it was really the passion of my life. But then one day I went down to the gym, took a close look at some of those fighters and realized that I didn't want to get the crap beaten out of me. That's when I started looking for a better way. But I don't regret anything about my boxing experience. Getting in the ring is a lot like getting onstage, there are some amazing similarities between the two. And besides, being an athlete when you're young teaches you the value of staying in shape, and that's real important if you expect to survive in rock and roll."

Luckily for Sammy, his love for music was second only to his love for boxing, and when he began to look for a new career direction, rock and roll was his obvious choice. Just as Sammy hit high school, the first wave of the '60s British Invasion was hitting U.S. shores. Hearing those bands changed Hagar's life forever.

"I was always into music," he said. "I can remember hearing Elvis do *Hound Dog* when I was just a little kid, and then driving everybody crazy by running around the house imitating him. Then when I was in high school I can remember hearing certain songs and getting such a charge out of them. When I first heard the Beatles and Stones it was great, but when I heard Cream, that's when I knew I had to learn how to play guitar."

Soon Sammy had mastered the rudiments of the instrument, and he set about rallying together other local musicians to form a band. That group was known as Skinny, and within a

year they had established themselves as the best cover band in the San Bernardino area. One of the group's strengths was that, unlike most of the club bands of that time, they stayed away from recreating the Top 40 hits of the day. They preferred to present their own rendition of the best progressive rock cuts they could find. That approach gave Skinny a credibility that made them one of Southern California's most successful young bands.

San Francisco-area gigs that a young guitarist named Ronnie Montrose spotted Hagar performing and invited him to join his band. The two immediately hit it off, and within weeks, the band that later rocked the nation as Montrose was born. From there, Hagar's career has been a near-constant success story, whether with Montrose (with whom he recorded two LPs), as a solo performer or as the lead vocalist with Van Halen, whom he joined in 1985. To say the least, it's been an

SAMMY HAGAR

"Yeah, that was a fun time," Hagar said with a wistful smile. "Looking back, we did some very strange things, but things certainly worked out okay. I remember that after we had really gotten our confidence, we decided to go up to San Francisco and play some of the clubs there. I think by then my ego had gotten the better of me and we had started calling the group the Sammy Hagar Band, but we went down pretty well in San Francisco."

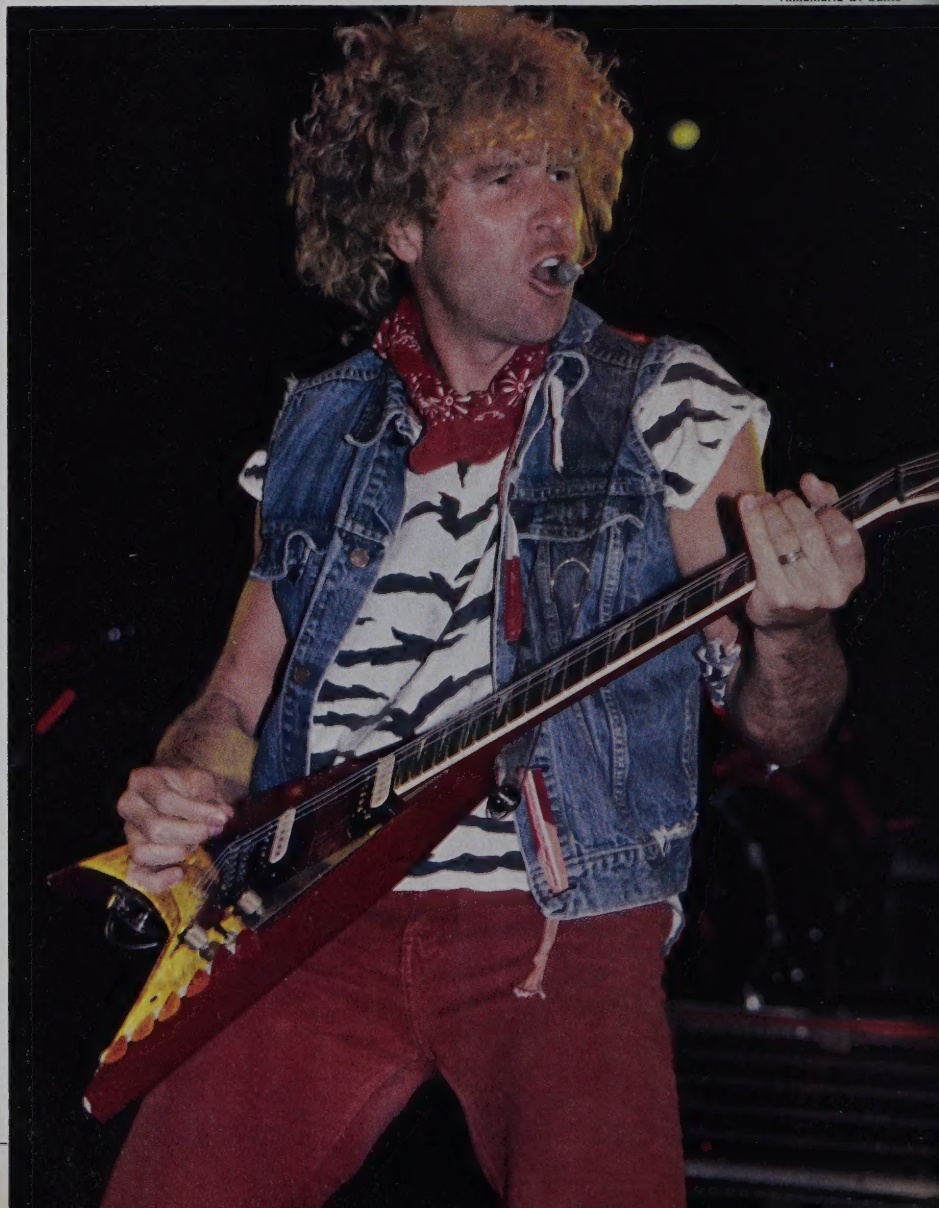
In fact, it was during one of those early San

Francisco-area gigs that a young guitarist named Ronnie Montrose spotted Hagar performing and invited him to join his band. The two immediately hit it off, and within weeks, the band that later rocked the nation as Montrose was born. From there, Hagar's career has been a near-constant success story, whether with Montrose (with whom he recorded two LPs), as a solo performer or as the lead vocalist with Van Halen, whom he joined in 1985. To say the least, it's been an

interesting ride to the top for the man who's become known as the Red Rocker. "I realized a long time ago that you might as well enjoy what you're doing," Hagar said. "I've been real lucky with my life. My musical career has been a steady growth process over the last dozen years, and I'm real happy about that. Everything I've done in life I've done because I've wanted to — not because I've had to. For that fact alone I consider myself a pretty lucky guy." □

Sammy Hagar: "When I was a kid I wanted to be a boxer."

Annmaria Di Santo





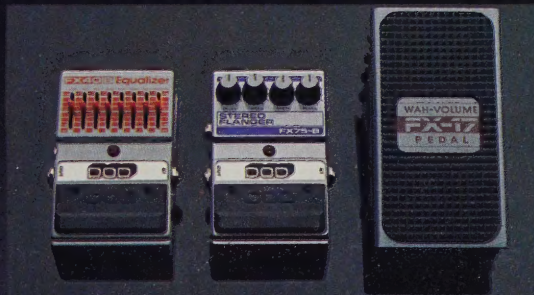
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INFORMATION CENTER

In response to the hundreds of letters we recently received in regard to **Ozzy Osbourne's** rumored "brain tumor" here are the facts: It appears that a small tumor was indeed discovered on Ozzy's body. It was, however, found in the singer's ear, *not* his brain. The growth was

quickly and easily removed by British surgeons and Ozzy never lost a minute of work on his upcoming LP.

It now appears the oft-discussed **John Sykes/Ray Gillen** project is now

dead. It seems that egos — and we're not about to say whose — got in the way of the band's progress. Let's just say that we here at the Information Center recently got a call from Sykes' lawyer complaining that Gillen had been given equal billing with John in a recent **Hit Parader** feature on the group.

Keep your eyes peeled for a new **AC/DC** album which may secretly appear on record store shelves after the first of the year. Angus and the boys have been hush-hush about their new project believing it may be the biggest since 1980's quadruple platinum **Back In Black**. "This is a good one," vocalist **Brian Johnson** explained. "It's a classic AC/DC album — no frills just lots of good rock and roll. We can't wait for the fans to hear it."

David Lee Roth's search for a new bassist continues. Following the surprise departure of **Billy Sheehan** last month, Diamond Dave began an international search for the right man to fill his bass beater slot. "We can't say who it is yet," Roth associate Pete Angelus explained. "But we think it will surprise a lot of people."

Has the recent partnership between **Yngwie Malmsteen** and **Joe Lynn Turner** already run into a few snags? Those in touch with the pair state that a war of words has erupted with the consequences being that Joe Lynn may not be joining the Malmsteen mob after all. Our repeated attempts to contact Yngwie or Joe resulted in little more than misinformation and busy signals. We'll keep trying.

TIDBITS AND ASIDES

Has **Tony Iommi** found himself in hot water after taking **Black Sabbath** on a tour of South Africa?... Do associates feel that **Megadeth's Dave Mustaine** has finally gone "over the edge" in his pursuit of perfection?... Has **Accept** been resigned by Epic Records?... Is **Ratt** planning on releasing a live album in the upcoming months? □

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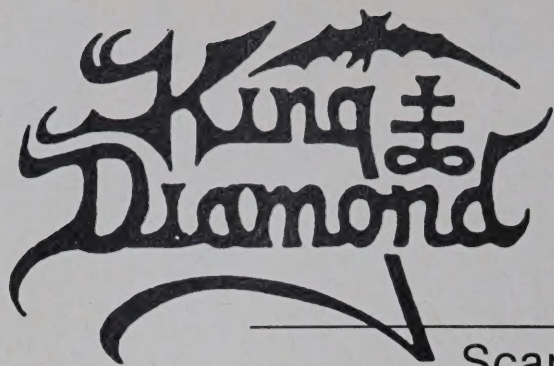
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MEGAFORCE WORLDWIDE



by Winston Cummings

Satan's Handyman

Scandinavian Demon Hits The Heights With **Abigail**.

King Diamond is one of those unique characters who seem to only inhabit the rock world. After all, could you picture an avowed satanist with a penchant for bizarre makeup and equally unusual lyrics working as a teller in your neighborhood bank? Nah, a guy like the King was born to play heavy metal, and he does so with more style and substance than just about anyone else currently inhabiting the "black metal" realm. Just one listen to his latest LP, **Abigail**, — which features songs like *The Family Ghost* and *Funeral* — tells you all you need to know about the King's artistic perspectives.

"There is a dark side within all of us, and I want to explore that in my music," the jovial, if somewhat imposing King explained. "People have developed misconceptions about Satan and what anti-Christian beliefs are. There's nothing inherently right about God and wrong about Satan; they both exist in all of us. I have studied satanic principles extensively and understand the good and bad points of that approach. It's not something to be dabbled with casually, for the dark forces can be very dangerous. But when understood and controlled, those forces can be used to create many mystical and wonderful things."

One of the "wonderful" things the King's belief in the dark side has produced is **Abigail**, his second LP since disbanding his former group, Mercyful Fate, in the spring of 1985. Though Mercyful Fate developed a strong cult following both in their native Denmark and in the States, King Diamond felt the band's musical direction was in need of a major overhaul. Retaining Fate guitarist Michael Denner and bassist Timi Hansen, he set out to create a new band that "would present our message in a more accessible way."

The King soon found drummer Mikkey Dee and guitarist Andy LaRocque, and the band King Diamond was born. The group soon went to work on their first LP, **Portrait**, which was released in the summer of 1986, immediately causing a sensation throughout Europe. The King retained his distinctive makeup and powerhouse sound from Mercyful Fate, but his lyrical approach took a turn from Satan towards a more conventional "hell & horror" approach — a stance he has expanded further upon with **Abigail**.

"I decided that if I ever wanted to get my music across to the rock masses, I'd have to change my approach a little," the King said. "The newer music, as reflected on **Portrait** and

Abigail, is certainly just as powerful as anything I ever did with Mercyful Fate, but it's much more accessible. There's a much stronger emphasis on the occult and on horror with the religious references more heavily draped within the lyrics. They're still there, but you have to search for them a bit.

"My environment needs to coincide with the music I write," he added. "On **Abigail**, for instance, the idea for the album came to me late at night on an incredibly nasty evening with storms and thunder everywhere. The whole album came to me in half an hour; a truly amazing experience for me. It was as if some greater force was guiding me — and perhaps it was."

Now that **Abigail** has been unleashed on American rock fans, the King promises his Stateside believers that he'll soon be venturing

to these shores for a tour. In fact, this won't be just another rock and roll tour, it will be a full-blown extravaganza — with the King levitating objects, breathing fire and maybe, just maybe, sacrificing a virgin or two (if, of course, any can be found).

"We're bringing over our full stage production this time," the King said. "On our past U.S. tours we were never able to do that because of the size of the places we were playing. But now we want no limitations. I believe so strongly in the material we are performing that I want to give the fans the full visual effect of the show as well. When they see what we're doing, they may not believe it. It truly goes to another dimension. I'm out to scare some people, turn on others. With this show there's something for everyone." □

King Diamond: "There's a dark side within all of us."

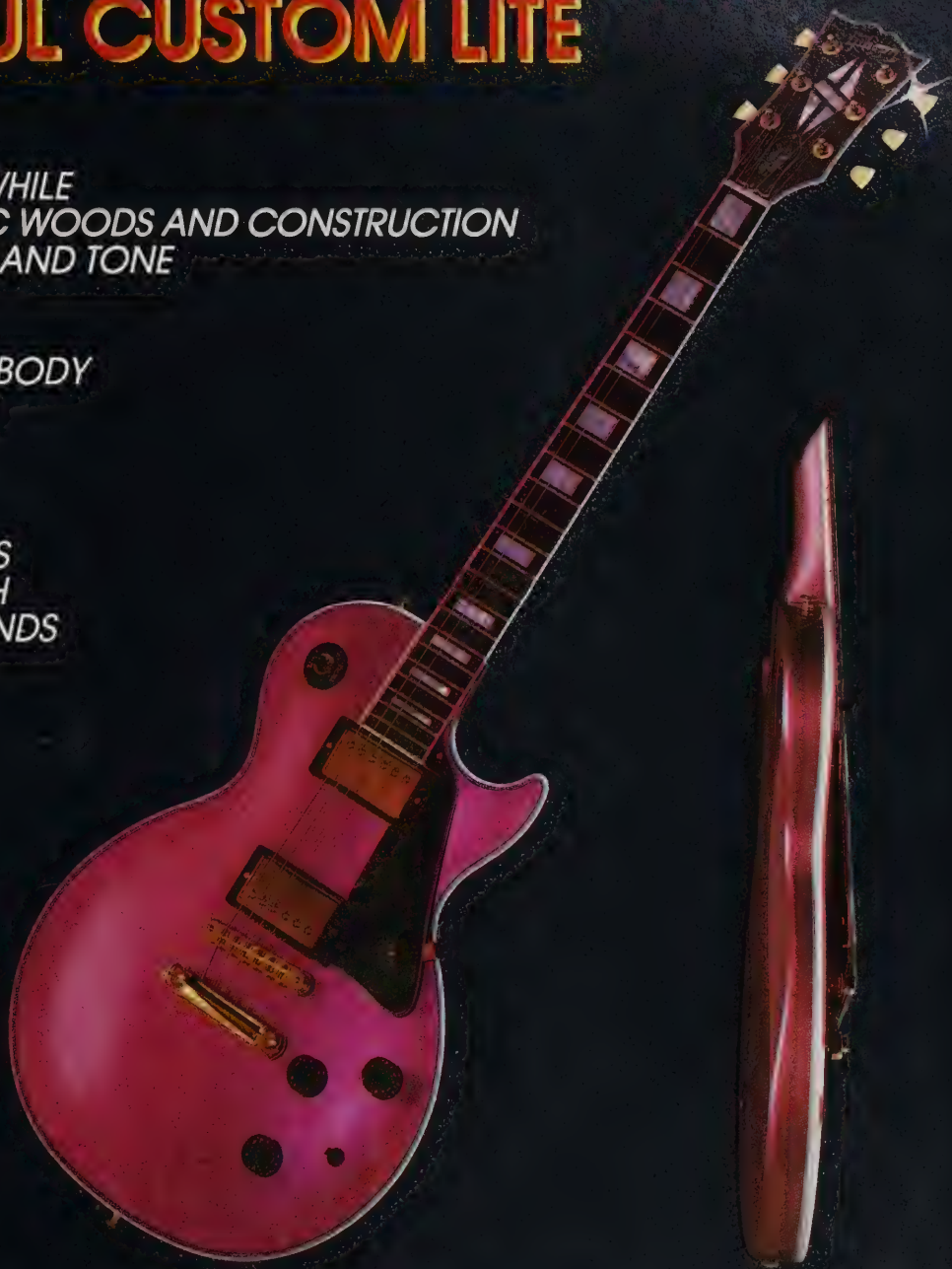


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Out to LUNCH

by Jodi Summers
Dorland

Does food really make the man? Each month we set out to see if that old axiom is true as we take rock's biggest stars out to lunch. This issue's lunch muncher is Whitesnake's axe wizard, Vivian Campbell.

Often, the best time to talk to an artist is after a gig. Not right after, mind you — then the adrenaline is still pumping, they're checking out the backstage action and deciding on their next move.

The best time to catch a rock god is back at the hotel, when they're in the bar lifting a pint or two. *Out To Lunch* caught up with one of Whitesnake's master guitarists, Vivian Campbell, recently lounging peacefully in the hotel bar, sipping a brandy and talking with his fans. He was smiling and animated; just looking at him you could see that he was a lot less frustrated than he'd been in the past, especially during his notorious tenure with Dio.

"Another brilliant show," he commented, half serious, half joking. "I enjoyed tonight immensely. In fact, I enjoy every show. We all work together very well. It's not like a bunch of kids working in a band; we're all very professional about what we do. Whitesnake is a very creative environment, much more enjoyable than Dio ever was."

Vivian took another sip of his brandy and continued. "Working in Whitesnake is just grand. I can speak my mind about something. If David sings flat I can tell him. I don't have to worry about getting fired."

These references to the feud between Vivian and Ronnie James Dio — the man who first brought the young guitar prodigy from Belfast, Northern Ireland, to America — are intriguing, but the question is still hanging. What really happened between Vivian and Ronnie James?

"Ronnie and I never got along from the start," Vivian confessed bluntly. "When we first got together in London and I auditioned for Dio, I only played for five or six hours, so we didn't have a chance to get to know each other. He liked the way I played, so he had me come over to do the record. But a couple of months after writing and recording the album, we realized that we didn't have a lot in common. I guess we both thought that as we got to know each other it would get better, but it just got worse."

Personality problems aside, Dio did give Campbell his big break when he flew Vivian to the U.S. to record the *Holy Diver* album. Then, during the *Last In Line* tour, Vivian met David Coverdale when Whitesnake (who were touring

behind their highly acclaimed *Slide It In* LP), were the opening act for a month.

Vivian sipped and sprawled in the plush chair, smiling his most sincere smile. "Working with David is so much more relaxing. Ronnie has a real problem working with other people. He tends to forget how to treat people with respect. He treats the players in the band worse than most people treat their road crew. That breeds a lot of bad feeling among the band.

"With David it's very different. He doesn't let things get him down as much. Ronnie used to get really depressed about a hole in the stage set, or if the dragon didn't work one night he'd get really

freaked out about it. David's much more casual. He knows how to enjoy life a lot more. He's a much more relaxed person, and because of that, there's good feeling radiating from him.

"We all pick up on that. The reason everyone in the band has such an easy feeling with each other is that there's great communication. Everyone is very open about what they are doing and what they want to do. It's not like Dio at all. Dio was very closed shop. It was worse than going to school."

Vivian drained his brandy snifter, dangled it upside down and smiled. His was the face of a happy man. □

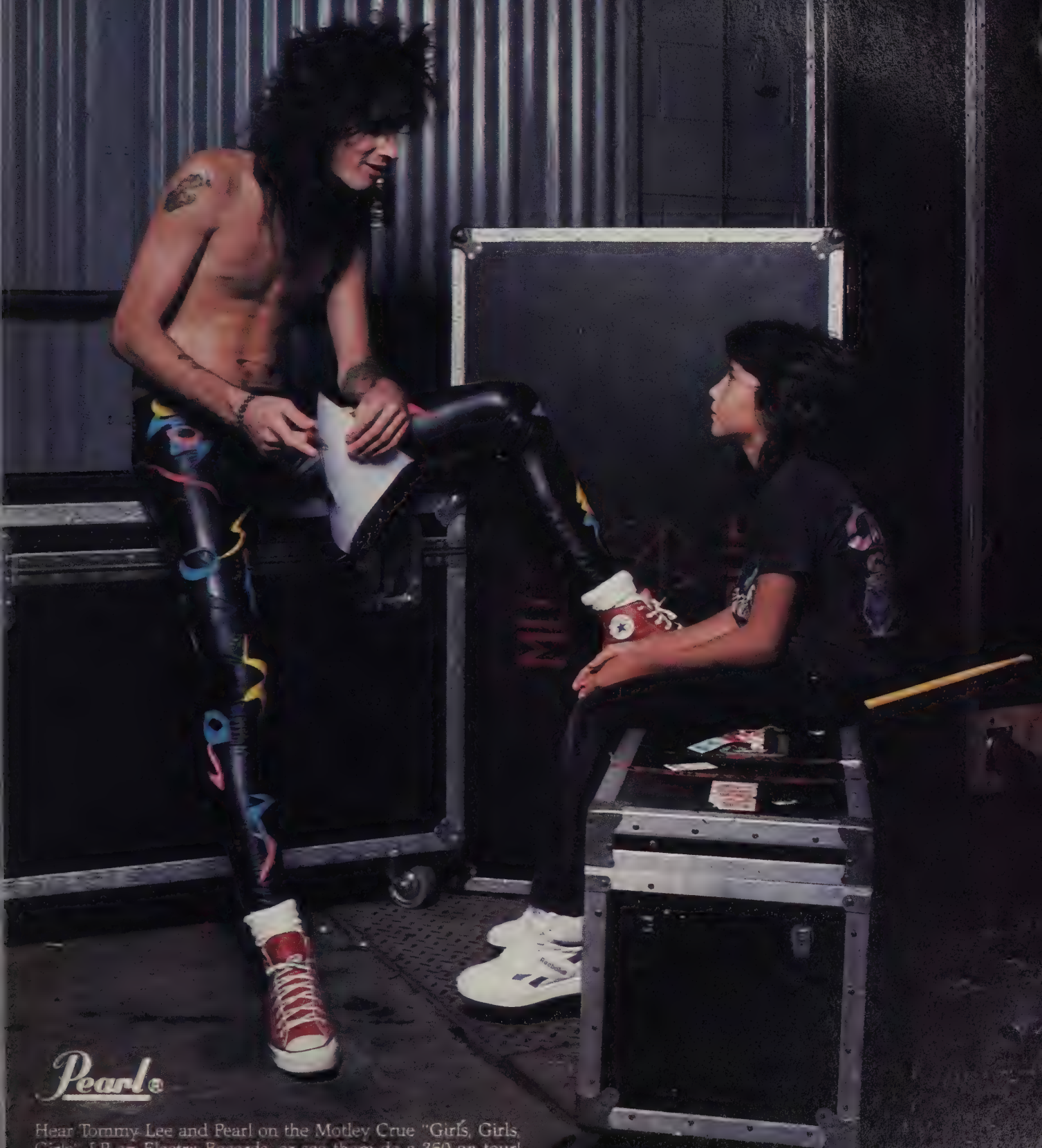
Vivian Campbell: "Coverdale knows how to enjoy life a lot more than Dio did."



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METALLICA

— Power — Personified

by Andy Secher

Metal Masters Begin Work On Next Album.

*It's hard to believe that a year has passed since the tragic accident that robbed the rock world of Cliff Burton. The last 12 months have been a time of introspection and reevaluation for the surviving members of Metallica — guitarist/vocalist James Hetfield, drummer Lars Ulrich, guitarist Kirk Hammett and new bassist Jason Newsted. While the band has been back on the road for a series of concerts both in the U.S. and Japan, has released the six-song EP, **Garage Days Re-revisited**, and has been hard at work on their new LP, their progress has been slowed by new injuries — most notably the broken arm Hetfield suffered last spring. But now, as we all prepare for Metallica's next vinyl and stage onslaught, we figured it was a good time to check in with the "new kid" Jason Newsted, to see how he's holding up under the scrutiny of Metallica's millions of fans.*

Hit Parader: Jason, were you ever concerned about the way Metallica's fans would accept you following Cliff's death?

Jason Newsted: I guess that crossed my mind a bit before we went over to Japan for our first tour together. But the acceptance the fans gave me there was incredible. It was immediate and total, which was great. Everywhere we went the fans were mobbing us and doing all

the things the Japanese fans are famous for, like taking our pictures and giving us gifts. If I had any apprehension before beginning that tour, the fans made me feel comfortable right away.

HP: How was it back home when you toured America?

JN: It was pretty much the same. I know Cliff had a lot of very loyal fans — including me. So I knew how some of the

Jason Newsted: "The acceptance fans have given me has been really great."

Neil Zlozower, Inc.



James Hetfield (left) and Kirk Hammett: They're working on material for Metallica's next LP.

fans felt. But I think they knew that I really wasn't trying to replace Cliff. I was doing my own thing onstage, not trying to copy him. I think that made their acceptance of me a little easier.

HP: When did you know the other members of Metallica had fully accepted you?

JN: It's kind of strange. We've been together for a while now, but I felt accepted by them almost as soon as we met. You've got to realize that I've always been a really big fan of Metallica. Their music was always a big influence on my music, even when I was in my previous band, Flotsam & Jetsam. I felt a little strange, meeting the guys so soon after the tragedy with Cliff. But they put me at ease right away, and after we had played some of the songs that Lars had told me to learn, we all could sense things were going pretty well. Then we sat around and talked for a long time, and we really hit it off. But the big test of acceptance was when we all went out drinking. They wanted to see if I could keep up with them, which believe me, was no problem. It was after drinking with them for a couple of hours that they told me I had the job.

HP: In Flotsam & Jetsam you wrote most of the band's material. Did you have to change your writing style to suit the material on Metallica's upcoming album?

JN: No, I haven't changed my songwriting style at all. I was always influenced by Metallica, so I think my style of writing fits right in. The guys have been very open to my contributions, which has made me real happy. The way we work is that whenever any of us comes up with something we like, we put it down on our own tape machine. Then when we get together, we discuss the things we've come up with. If somebody doesn't like something, they'll say it — this is a very honest band. But so far the feedback to my songs has been pretty good. I really haven't gotten into lyrics that much, but the band's liked a lot of the riffs I've come up with.

HP: How would you say your contributions, as both a musician and a songwriter, are changing Metallica?

JN: That's really hard for me to say. The guys seem real happy with the new material, so I guess I should be too. The new songs are real heavy, but that's nothing new for Metallica.

HP: With the demand for Metallica increasing all the time, has there been any discussion about where the next tour will venture?

JN: It's still a bit early for that. But I'm sure there'll be a big tour of the States, and we'll be going to Europe and Japan as well. There's been talk about playing some Iron Curtain dates as well. I know we all really want to do that, but there are some laws that might make it difficult. It's also almost impossible to make any money

if you tour there. Money's not the biggest thing for this band, but if we're going on the road, we don't want to lose money.

HP: How has being a member of Metallica changed your life?

JN: I don't think it has changed it in any negative way. I'm not the kind of guy who's gonna get a swelled head or anything. I'm real happy to be part of this band, and I want to make the most of the opportunity that's been given me. That's about it.

HP: It's hard to realize that it's already been a year since Cliff's death. Has the band been able to put that tragedy behind them?

JN: I think it's completely behind them at this point. They handled the whole situation very well. I know they want to keep the band going and make it as successful as possible as an honor to Cliff, but the actual tragedy has been put in the past. We never talk about it. No one will ever forget Cliff, but Metallica's got to look ahead, not behind us. □

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DEEP PURPLE

Jeffrey Mayer

by **Adrianne Stone**

In an arena thick with the smell of cigarettes, sweat and well-worn denim, a mostly male audience anticipated the return of some of the most seasoned pros in the rock world. Cloaked in lumberjack shirts, with bandanas wrapped tightly around their heads, their fists raised as one when Deep Purple emerged onstage.

Leading off with their 15-year-old classic *Highway Star*, singer Ian Gillan, guitarist Ritchie Blackmore, keyboardist Jon Lord, bassist Roger Glover and drummer Ian Paice launched into crowd pleasers from both their back catalog and their newer vinyl ventures. *Stranger Kind Of Woman*, *The Unwritten Law*, *Bad Attitude* and last year's hit *Perfect Strangers* were received by a hail of cheers and hoots from the densely packed crowd.

"Hey, man," enthused one young fan as he waved his newly purchased tour T-shirt wildly over his head, "they're old enough to be my parents, but they're still happening dudes!" Although his statement is shockingly true, the band's advanced ages (very late 30's) had absolutely no effect on their energy or the excitement they wrought. Visually too, they came prepared to dazzle.

Green lasers and a purple backdrop accented every movement of the group, much to the audience's delight. Blackmore, clad in a black pants and top with a purple suede fringed coat (a departure from his normal "Man in Black" garb) doodled behind the scenes a bit, ducking out every now and then under the streamlined steel stage. Frowning, the sometimes-temperamental guitarist fiddled with the sound on his guitar until it was to his liking. He then picked out one lucky kid from the front row and played his solo to him. The virtuoso musician mesmerized the crowd with his fluid guitar runs, tossing scales and melodies out over the cheering crowd, while a humorous film ran in the background featuring images of Beethoven and Bach beating a cartoon image of Blackmore. (The real three "B's" of music?) At the end of his impressive musical display, Ritchie tossed the selected "fan in front" his guitar pick and offered him a beer. This from the unpredictable gent who's been known to walk offstage after only one song when the tunes were not quite toned.

"Ritchie is a perfectionist," insisted bassist Roger Glover after the show. "But that doesn't mean he can't be a nice guy, too. People are always saying that he's cold and calculating. They couldn't be more wrong. He genuinely loves playing onstage and he appreciates his fans as much as anyone in his position. He might have gotten this nasty reputation because he has very definite ideas about how he should sound and how the concert should be scheduled, but that just shows how in control of his performances he is."

Although Blackmore does indeed hold the reins, he willingly handed them over to Ian Gillan when the timing was right. The antithesis of the slim and healthy Blackmore, Gillan stood center stage, clad in baggy sweatpants, band T-shirt and sneakers. With shorn locks, the blues-oriented vocalist no longer resembled the long-haired "Cousin It" of the band's last tour. The comfortable outfit he wore enabled him to easily prance from Jon Lord's keyboard-stacked end of the stage to Roger Glover's side, where he air-guitared along with the dapper bassist. But he was always sure to run back to center-stage to again claim the attention of the sold-out crowd.

Near the front of the stage, two young black lace-clad lasses shook their bodies in a frenzy to the beat of the band. "Isn't Jon Lord the *greatest*?" one cooed to the other. Yeah, one must agree Lord did display an enormous amount of talent on the organ — enough to give any aspiring keyboardist a classic case of "pianist envy". But the talent was evenly divided by the hard rocking quintet, and by the show's end, all five band members were equally drenched in sweat. Too old to rock and roll? Never. □

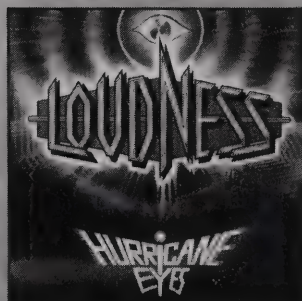


Deep Purple's Ian Gillan: The antithesis of the slim, healthy Blackmore.

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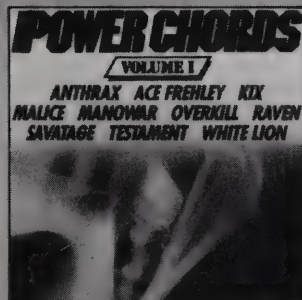
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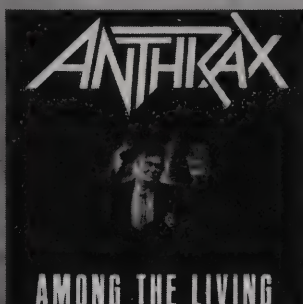
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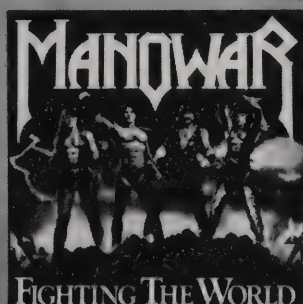
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SHOK Paris

**Hard Rocking Unit
Plans On Putting
Cleveland Back
On The Map.**

by Rob Andrews

For years, the city of Cleveland, Ohio, has enjoyed the reputation of one of America's rock and roll capitals. Its fans are considered to be among the most knowledgeable — and the most rabid — in the rock world, thanks in part to an unmatched variety of metal-oriented clubs and radio stations. Still, despite the city's great rep, it's been a long time since a band of

international renown has emerged from this town on the shores of Lake Erie. Shok Paris is determined to change all that. With the release of their first major label LP, **Steel And Starlight**, this hard-rocking quintet is determined to put Cleveland squarely back on the rock and roll map.

"Many people told us to pack up and move to a place like Los Angeles because we had a better chance of getting signed out there," vocalist Vic Hix explained. "But we felt a real obligation to the fans who've been with us over the years. We figured if we were good enough to get signed, we'd get discovered sooner or later — after all, it isn't like Cleveland is on another planet."

Formed in 1984 by guitarist Ken Erb and original drummer Bill Sarbo (who was replaced by Dan Simmons following the recording of **Steel And Starlight**), Shok Paris quickly emerged as the hottest band on the Ohio club scene. Playing a mixture of metal cover tunes and their own original compositions, the band established themselves as the area's premier exponent of pedal-to-the-metal rock. They soon recorded the song *Go Down Fighting* for inclusion on a **Cleveland Metal** compilation LP. This in turn led to the band's first national exposure as part of **Hit Parader's Wild Bunch** cassette.

"The **Wild Bunch** cassette really helped our career," Erb explained. "It made people aware of us on a cross-country basis, which is something we were hoping to do for a long time. Since that cassette also included bands like Megadeth and Grim Reaper, it gave us the kind of credibility we were looking for."

Soon after the release of the **Wild Bunch** tape, the band went into the studio to begin work on their first LP, **Go For The Throat**, which was released in mid-1985 on the tiny label Auburn Records. By then, the band's nucleus of Hix and

Erb had expanded to include guitarist Eric Materwald and bassist Kel Berkshire, but the major labels decided to turn their backs on this powerhouse quintet. Though Hix admits the band found the labels' attitude extremely frustrating, he notes that they also knew that if they maintained their cool and kept on rocking, things would soon get better.

"It wasn't like we were starving," he explained. "You always read stories about bands living on the street, eating dog food. That might make for a good story, but we never had it that bad. We always had our club dates, and while the first record did come out on a small label, it did make us some money, so we were in the position to wait until a major label deal finally came along, no matter how long it took."

The band did indeed have to wait a while before the majors decided to give Shok Paris a chance. In fact, the completed tapes for **Steel And Starlight** were ready way back in May of 1986, but it took more than a year for the group to finally land the deal they were looking for. But now, with the album out and cuts like *Lost Queen* and *On Your Feet* receiving radio airplay across the nation, it seems like Shok Paris' future is looking up.

"We can really feel everything beginning to come together," Hix said. "Getting the record out was great for us, because we had looked forward to doing that for so long, but now the real work starts. We know we're gonna have to get out there and show people what we can do. We're heavy, but we have a lot of substance to our songs. We're a very down-to-earth type of band — which means, with us, the music comes ahead of the way we look or dress. We believe that we're the kind of band that a lot of people can really get into — and hopefully we're right." □

Shok Paris: "It isn't like Cleveland is on another planet."

Anastasia Pantsios



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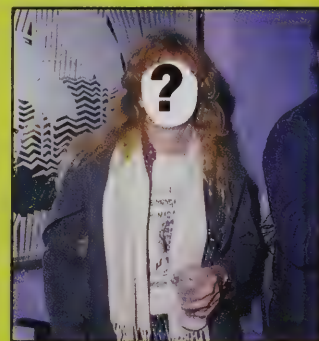
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346593 [PESHA]	QUIET RIOT QR III	342790 [WARNER BROS.]	BLACK SABBATH SEVENTH STAR	346528 [WARNER BROS.]	DIO INTERMISSION
339986 [Geffen]	AEROSMITH DONE WITH MIRRORS	335844 [CBS ASSOC.]	OZZY OSBOURNE ULTIMATE SIN	336719 [ELEKTRA]	MÖTLEY CRÜE THEATRE OF PAIN
335893 [A&M]	Y & T OPEN FIRE (LIVE)	336958 [ELEKTRA]	TWISTED SISTER UNDER THE BLADE	334177 [WARNER BROS.]	ROUGH CUTT
323675 [CBS ASSOC.]	OZZY OSBOURNE BARK AT THE MOON	312330 [EPIC]	GREAT GONZOS THE BEST OF TED NUGENT	323345 [WARNER BROS.]	BLACK SABBATH BORN AGAIN
312389 [ATLANTIC]	A/C/D/C FOR THOSE ABOUT TO ROCK WE SALUTE YOU	323444 [ELEKTRA]	MÖTLEY CRÜE SHOUT AT THE DEVIL	312017 [JET]	OZZY OSBOURNE DIARY OF A MADMAN
328369 [ATLANTIC]	TWISTED SISTER STAY HUNGRY	330928 [ELEKTRA]	D O K K E N TOOTH AND NAIL	326512 [MCA]	NIGHT RANGER MIDNIGHT MADNESS
332957 [COLUMBIA]	VARIOUS ARTISTS METALMANIA	328245 [PESHA]	QUIET RIOT CONDITION CRITICAL	330415 [CAPITOL]	W. A. S. P.
353896 [ATCO]	MANOWAR FIGHTING THE WORLD	347856 [EMI AMER.]	QUEENSRÛCHE RAGE FOR ORDER	344366 [ELEKTRA]	METALLICA MASTER OF PUPPETS
355842 [BOLNIEGAP/ATCO WW]	ANTHRAX AMONG THE LIVING	350025 [MCA]	ALICE COOPER CONSTRICTOR	355636 [CBS ASSOC.]	OZZY OSBOURNE RANZO RHODAS TRIBUTE

YOU CAN ALSO CHOOSE FROM THESE POWERFUL HITS

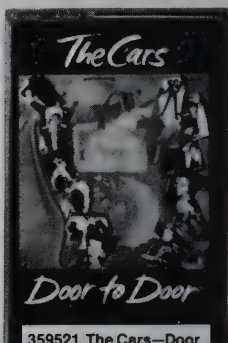
359901 [COLUMBIA]	MICK JAGGER PRIMITIVE COOL	357939 [WARNER BROS.]	LA BAMBÀ ORIGINAL SOUNDTRACK	359257 [Geffen]	NEIL YOUNG AND CRAZY HORSE LIFE	357772 [MCA]	TOM PETTY & HEARTBREAKERS LET ME UP (I'VE HAD ENOUGH)	358507 [SIRE]	WHO'S THAT GIRL ORIGINAL SOUND TRACK	359273 [A&M]	'38 SPECIAL "FLASHBACK"
357467 [Geffen]	SAMMY HAGAR	357186 [COLUMBIA]	HOOTERS ONE WAY HOME	357384 [A&M]	SIMPLE MINDS IN THE CITY OF LIGHT	356873 [COLUMBIA]	THE OUTFIELD BANGIN'	357087 [ARISTA]	GRATEFUL DEAD IN THE DARK	356675 [MCA]	BEVERLY HILLS COP II ORIGINAL SOUND TRACK
355115 [EMULEY PARK]	PRINCE SIGN 'O' THE TIMES	352641 [ATLANTIC]	STAND BY ME THE BEST OF BEN E. KING AND BEN E. KING WITH THE DRIFTERS	354829 [COLUMBIA]	LISA-LISA AND CULT JAM SPANISH FLY	354449 [ISLAND]	U2 THE JOSUAH TREE	350033 [CAPITOL]	BILLY SQUIER ENOUGH IS ENOUGH	353946 [A&M]	BRYAN ADAMS INTO THE FIRE
353482 [EPIC]	GREGG ALLMAN BAND I'M NO ANGEL	354092 [SIRE]	THE SMITHS LOUDER THAN BOMBS	351718 [ELEKTRA]	GEORGIA SATELLITES	344242 [COLUMBIA]	JOURNEY RAISED ON RADIO	345751 [WARNER BROS.]	PAUL SIMON GRACELAND	343293 [ROLLING STONES REC.]	ROLLING STONES DIRTY WORK
350850 [MCA]	KANSAS POWER	347880 [EMI AMER.]	GEORGE THOROGOOD & DESTROYERS—LIVE!	350140 [SIRE]	THE PRETENDERS GET CLOSE	347039 [CHRISTALIS]	BILLY IDOL WHIPLASH SMILE	357418 [ELEKTRA]	THE CALL INTO THE WOODS	346957 [MCA]	STEVE WINWOOD BACK IN THE HIGH LIFE
346312 [COLUMBIA]	BILLY JOEL THE BRIDGE	344358 [ARISTA]	GTR	345777 [Geffen]	PETER GABRIEL SO	357434 [COLUMBIA]	AEROSMITH CLASSICS LIVE II	354902 [WARNER BROS.]	FLEETWOOD MAC TANGO IN THE NIGHT	355396 [SIRE]	THE CULT ELECTRIC
341305 [ISLAND]	ROBERT PALMER RIPTIDE	336222 [WARNER BROS.]	DIRE STRAITS BROTHERS IN ARMS	339903 [ELEKTRA]	THE CARS GREATEST HITS	331967 [ATLANTIC]	FOREIGNER AGENT PROVOCATEUR	322438 [ATCO]	YES 90125	318493 [MCA]	LYNYRD SKYNYRD BEST OF THE REST
336396 [COLUMBIA]	BILLY JOEL GREATEST HITS Volumes 1 & 2	340281 [ATLANTIC]	INXS LISTEN LIKE THIEVES	320499 [A&M]	THE POLICE SYNCHRONICITY	317974 [A&M]	SQUEEZE SINGLES—45'S AND UNDER	257279 [COLUMBIA]	BRUCE SPRINGSTEEN BORN TO RUN	306241 [ELEKTRA]	THE DOORS GREATEST HITS
324350 [MCA]	THE WHO QUADROPHENIA	291526 [ATLANTIC]	EMERSON, LAKE & PALMER BRAIN SALAD SURGERY	329581 [JIVE/ARISTA]	BILLY OCEAN SUDDENLY	289209 [EPIC]	BOSTON	314047 [Geffen]	ASIA	322024 [CHRISTALIS]	HUEY LEWIS AND THE NEWS SPORTS
308049 [FANTASY]	CREEDENCE CLEARWATER REVIVAL CHRONICLE 20 Greatest Hits	286807 [WARNER BROS.]	VAN HALEN	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS
268581 [SIRE]	HISTORY OF BRITISH ROCK	313031 [ATLANTIC]	CLASSIC YES	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS
214650 [COLUMBIA]	BLOOD, SWEAT & TEARS GREATEST HITS	319996 [MOTOWN]	MOTOWN'S 25 #1 HITS FROM 25 YEARS	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS
291631 [WARNER BROS.]	THE BEST OF THE GRATEFUL DEAD	337832 [ISLAND]	U2 WAR	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS
318055 [ATLANTIC]	FOREIGNER RECORDS	326629 [COLUMBIA]	BRUCE SPRINGSTEEN BORN IN THE U.S.A.	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS
322024 [CHRISTALIS]	HUEY LEWIS AND THE NEWS SPORTS	345314 [ARISTA]	THE BEST OF THE KINKS 1977-1986	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS
329938 [SIRE]	TALKING HEADS STOP MAKING SENSE	345971 [MCA]	BOSTON THIRD STAGE	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS
337907 [COLUMBIA]	LOVERBOY LOVIN' EVERY MINUTE OF IT	358606 [MCA]	THE FIXX REACT	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS
346536 [ARISTA]	THEN AND NOW... THE BEST OF THE MONKEES	356345 [IRS]	R.E.M. DEAD LETTER OFFICE	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS
351692 [DEF JAM]	BEASTIE BOYS LICENSED TO ILL	356345 [IRS]	R.E.M. DEAD LETTER OFFICE	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS
356915 [CBS ASSOCIATED]	MASON RUFFNER GYPSY BLOOD	356345 [IRS]	R.E.M. DEAD LETTER OFFICE	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS
358887 [WARNER BROS.]	GRATEFUL DEAD WORKINGMAN'S DEAD	356345 [IRS]	R.E.M. DEAD LETTER OFFICE	327013 [CAPITOL]	BOB SEGER NIGHT MOVES	324582 [WARNER BROS.]	VAN HALEN 1984	337657 [ISLAND]	U2 UNDER A BLOOD RED SKY (MINI ALBUM)	356667 [CAPITOL]	HEART BAD ANIMALS



359208. Loverboy—Wildside. Title cut; Notorious; Walkin' On Fire; more! (Columbia)



360115. Bruce Springsteen—Tunnel of Love. Title cut; Brilliant Disguise; etc. (Columbia)



359521. The Cars—Door to Door. Title cut; You Are The Girl; Strap Me In; etc. (Elektra)

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plus shipping and handling

351825 STRYPER
TO HELL WITH THE DEVIL

357590 TWISTED SISTER
LOVE IS FOR SUCKERS

342303 JUDAS PRIEST
TURBO

334144 KING KOBRA
READY TO STRIKE

336693 AC/DC
FLY ON THE WALL

309120 OZZY OSBOURNE
BLIZZARD OF OZZ

320978 TWISTED SISTER
YOU CAN'T STOP ROCK 'N ROLL

308225 AEROSMITH'S
GREATEST HITS

330241 AC/DC
'74 JAILBREAK

325738 RATT
OUT OF THE CELLAR

347740 ROUGH CUTT
WANTS YOU

349563 RATT
DANCING UNDERCOVER

357525 Y & T
CONTAGIOUS

351346 MEGADETH
PEACE SELLS...
BUT WHO'S BUYING?

345371 AC/DC
WHO MADE WHO

336511 RATT
INVASION OF YOUR PRIVACY

333377 WIDOW
GONE TO FAR

320630 QUIET RIOT
METAL HEALTH

308635 AC/DC
DIRTY DEEDS DONE DIRTY CHEAP

318790 BLACK SABBATH
LIVE EVIL

324889 ACCEPT
BALLS TO THE WALL

328955 DIO
THE LAST IN LINE

343582 VAN HALEN
5150

354084 RAVEN
LIFE'S A BITCH

351213 W. A. S. P.
INSIDE THE ELECTRIC CIRCUS

357160 ACE FREHLEY
FREHLEY'S COMET

356923 PRETTY MAIDS
FUTURE WORLD

351197 KROKUS
ALIVE AND SCREAMIN'

351122 EUROPE
THE FINAL COUNTDOWN

356188 JUDAS PRIEST
PRIEST...LIVE!

355883 E-Z-O
E-Z-O

350298 VINNIE VINCENT
INVASION

344598 KROKUS
CHANGE OF ADDRESS

336271 HELIX
LONG WAY TO HEAVEN

333260 DAVID LEE ROTH
CRAZY FROM THE HEAT
(ONLY ALBUM)

314401 VAN HALEN
DIVER DOWN

308593 JUDAS PRIEST
POINT OF ENTRY

313023 BLACK SABBATH
MOB RULES

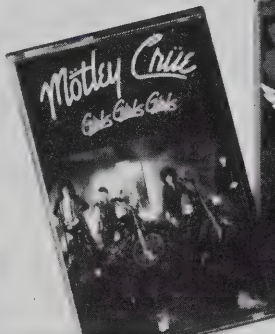
293944 VAN HALEN II

324749 MÖTLEY CRÜE
TOO FAST FOR LOVE

328484 WHITESNAKE
SLIDE IT IN

340661 DOKKEN
UNDER LOCK AND KEY

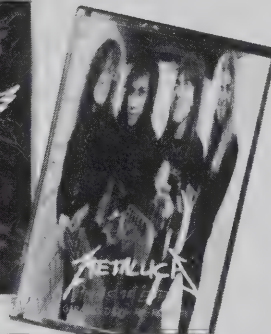
353805 EUROPE
WINGS OF TOMORROW



355990. Motley Crue—
Girls, Girls, Girls.
Title cut: Wild Side; Jail-
house Rock. (Elektra)



359075. Aerosmith—
"Permanent Vacation".
Magic Touch; Rag Doll;
etc. (Geffen)



361196. Metallica—The
\$5.98 EP—Garage Days
Revisited, The Wait; plus
more! (Elektra)

THE ROOTS OF METAL

315366 LED ZEPPELIN
LED ZEPPELIN III

291435 LED ZEPPELIN
LED ZEPPELIN IV

331579 WHITE BOY BLUES
GUITAR CLASSICS
Clapton, Beck, Page

291658 JIMI HENDRIX
ELECTRIC LADYLAND

293597 LED ZEPPELIN
HOUSES OF THE HOLY

291641 JIMI HENDRIX EXPERIENCE
SMASH HITS

351890 BEST OF MOUNTAIN

291864 WOODSTOCK
ORIGINAL SOUNDTRACK

294652 DEEP PURPLE
MADE IN JAPAN

291690 LED ZEPPELIN
THE LONG REMAINS THE SAME
ORIGINAL SOUNDTRACK

347054 DAVID LEE ROTH
EAT 'EM AND SMILE

340455 W. A. S. P.
THE LAST COMMAND

328674 KROKUS
THE BLITZ

324632 JUDAS PRIEST
DEFENDERS OF THE FAITH

341230 TWISTED SISTER
COME OUT AND PLAY

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If you're heavy into heavy metal, this offer will blow you away with hard rockin' metal mania! Just tear out the application, fill it in and mail it together with your check or money order for \$1.86 as payment (that's 1¢ for your first 12 selections, plus \$1.85 to cover shipping and handling). In exchange, you agree to buy 8 more tapes or records (at regular Club prices) in the next three years. Pretty heavy—only eight selections and you can take up to three years to buy them! That's all there is to it—and you may cancel membership anytime after doing so.

How the Club works: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for whichever kind of music you're into...plus hundreds of alternatives from every field of music...from the reigning masters of metal to today's hottest hits. And up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you need do nothing—it will be shipped automatically. If you prefer an alternate selection, or none at all, just fill in the response card always provided and mail it by the date specified. You will always have at least 10 days to make your decision. If you ever receive any Selection without having had at least 10 days to decide, you may return it at our expense.

The tapes and records that you order during your membership will be billed at regular Club prices, which currently are \$7.98 to \$9.98—plus shipping and handling. (Multi-unit sets, special and classical selections

may be somewhat higher.) And if you continue as a member after completing your enrollment agreement, you'll be eligible for our generous "buy one—get one free" money-saving bonus plan.

CDs also available to Club members. Metal never sounded better! Each issue of the music magazine contains a wide selection of Compact Discs—which you may order as a Club member, and these purchases also count toward fulfillment of your membership obligation.

10-Day Risk-Free Trial: we'll send details of the Club's operation with your introductory shipment. If you are not satisfied for any reason whatsoever, just return everything within 10 days for a full refund and you will have no further obligation. Get in on it today.

Order your first selection now at a big discount and get 2 extra albums FREE! Can this offer get any better? Believe it! If you wish, you may also pick out your first selection right now and it's yours for as much as 60% off regular Club prices—only \$3.98. Enclose payment now and you'll receive it with your 12 introductory albums. This discount purchase immediately reduces your membership obligation—you then need buy just 7 more selections (instead of 8) at regular Club prices in the next three years. What's more, this discount purchase also entitles you to still 2 more hit albums as a bonus, FREE! Just check the box in the application and fill in the numbers of your first selection and 2 free bonus albums!

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P.O. Box 1130, Terre Haute, Indiana 47811-1130

HIT ME WITH HEAVY METAL! I am enclosing check or money order for \$1.86 (which includes 1¢ for my 12 selections, plus \$1.85 for shipping and handling). Please accept my membership application under the terms outlined in this advertisement. I agree to buy eight more tapes or records (at regular Club prices) in the next three years—and may cancel membership at any time after doing so.

Send my selections in this type of recording (check one):
☐ CASSETTES ☐ RECORDS

My main musical interest is (check one):
(But I am always free to choose from any category)

☐ **HEAVY METAL** Ozzy Osbourne, Motley Crue ☐ **HARD ROCK** Heart, U2, Bryan Adams ☐ **SOFT ROCK** Fleetwood Mac, Paul Simon

☐ Mr. ☐ Mrs. ☐ Miss
(Please Print) First Name Initial Last Name

Address Apt.

City

State Zip

Do you have a telephone? (Check one) ☐ Yes ☐ No 756/588

Do you have a credit card? (Check one) ☐ Yes ☐ No

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☐ Also send my first selection for up to a 60% discount, for which I am also enclosing additional payment of \$3.98. I then need buy only 7 more (instead of 8), at regular Club prices, in the next three years.

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also entitles me to these
SEW/EM 2 EXTRA ALBUMS FREE!

Note: We reserve the right to reject any application or cancel any membership.

CBS/Columbia House

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SPECIAL COLLECTOR'S EDITION POSTERS!

GUITAR GALAXY presents a special publication of Guitar Heroes—two posters featuring the photographs of John Livzey. These giant (24"x36") full-color posters are printed on high-quality paper.



Edward Van Halen! Randy Rhoads!

Special collector's edition high-quality printing of two 24" x 36" full-color posters photographed by John Livzey for Guitar World magazine. The Van Halen poster is from the original negative of the shot of Edward jumping in the air with his guitar—you saw it first on the cover of GW! The Randy Rhoads portrait is from the last photo session he did (also for GW), posing in a contemplative attitude in a white shirt against a blue backdrop with his Les Paul guitar. Send check or money order for \$7.95 each (+\$1.95 p&h/entire order, no matter how many; NY residents add 60¢ per poster, sales tax) to **GUITAR GALAXY**, Dept. HP-002, 70 Seventh Avenue South, New York, NY 10014.

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Please send me (how many?):

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☐ **RANDY RHOADS: INTIMATE PORTRAIT (RR-1) \$7.95**

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LED ZEPPELIN: PORTRAITS—COLLECTOR'S ITEM! (This is *the* coffee table-sized special edition.) By special arrangement with photographer Neal Preston, we have a limited number of this collection, 86 portraits from the good times. To order, just send your check or money order for \$25 (+ \$3.00 p&h; NY residents add \$1.80 per book, sales tax) to: **GUITAR GALAXY**, Dept. HP-002, 70 Seventh Avenue South, New York, NY 10014.



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Dealer inquiries welcome.

MAIL

Best wishes to Nikki Sixx and Vanity. She'll be good for you, Nikki. Maybe you won't have any more dead rats in your jeans!

A Member Of The Sunset Crue

I'm a 21 year old strip dancer in San Francisco. The song and video *Girls, Girls, Girls* really made me feel good about my job. Thanks boys. I'll dance for you anytime... anyplace.

Still Dancin'
 California Style

I have a serious problem and am hoping you could help me. I have a great crush on Nikki Sixx. I was hoping you could give me his address so I could write him a personal letter. Please hurry.

Sincerely,
 Christine W.

I want to spend 15 minutes alone with Nikki Sixx to show the best bass player in the world how much I like him.

Amy (the "True Crue Fan")
 Decatur, IL

Nikki, please listen to me. Vanity is beautiful, and I'm sure you two will live happily ever after, but don't get married until you've spent at least one night with me.

Amanda K
 Boston, MA

I just read in the September '87 *Heavy Metal Happenings* that Accept is recording a new album without Udo Dirkschneider. Is this really true or is it just gossip? If it's true, Accept will turn to total dogshit! The band just won't be the same without Udo.

Chris Sapp
 Tucson, AZ

I was at an outdoor party on a farm. The stereo was playing the same basic shit. Everyone just stood around drinking their beers and staring at each other. In order to remedy the situation, we put on Ratt's *Dancing Undercover* tape. As soon as the song *Dance* came on, everybody came alive and started

Nikki Sixx: Fans are divided about his recent wedding to Vanity.





William Haines/Pra Int'l

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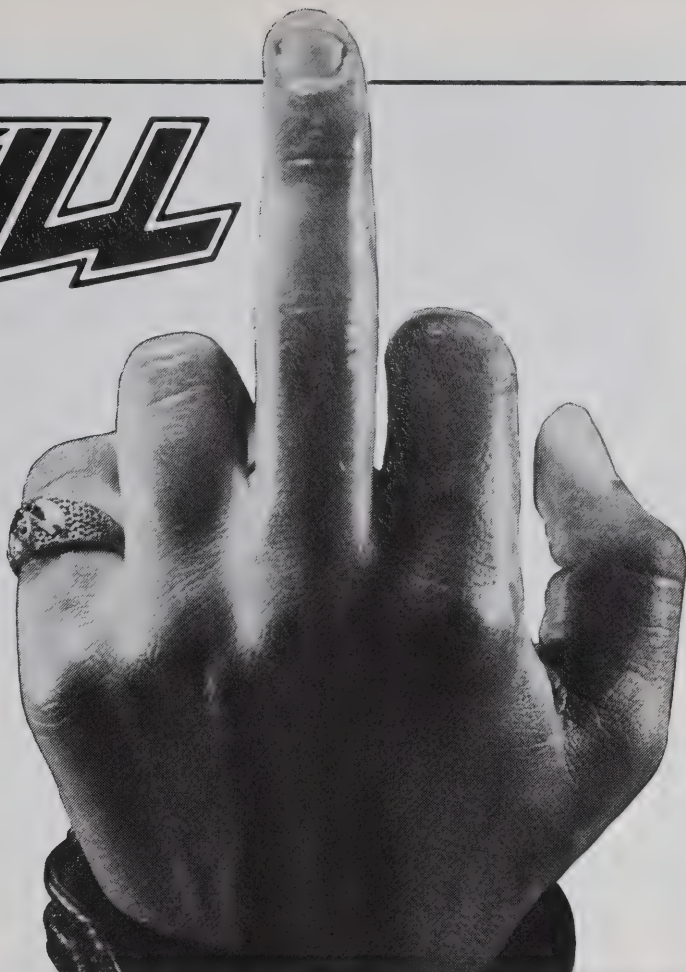
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Ratt: They brought the party alive!

dancing and singing. I told the host that Ratt was an awesome group. He said, "Yeah, but their recent album didn't do too good." I said, "So what!! A lot of people here are enjoying the album." So if I were a member of Ratt, I wouldn't worry about how well your album did chartwise. Cause you guys bought nearly 100 people alive with your music. Great work, guys!

T.W.James
Lebanon, IL

Sammy Hagar is the best. His new solo LP is great and takes up where **VOA** left off. I have some advice for Hagar — he should leave Van Halen and go solo again. Sammy, **5150** pales in comparison to any of your solo albums. Maybe you should get back together with Ronnie Montrose.

L.E.

This letter is to people who stereotype

someone because of their hair. I hated people saying shit about me when I had long hair, i.e. "druggy", "troublemaker", etc. Right now I'm in Army school for my military job. I have razor stubble on the sides and back, with less than a half inch on top. But when I get home, I'll be banging my head at concerts just like I used to bang my mop around. Just remember, some people have short hair because they have a job that won't allow long hair.

Private Metal Head
Fort Jackson, SC

If Mr. Bon Jovi thinks that the only thing he is noticed for is his hair, then he is grossly mistaken! Open your eyes and close your mouth for once, Jon! If you want to be treated like a serious musician, try acting like one! Why would we care if you cut your hair anyway!

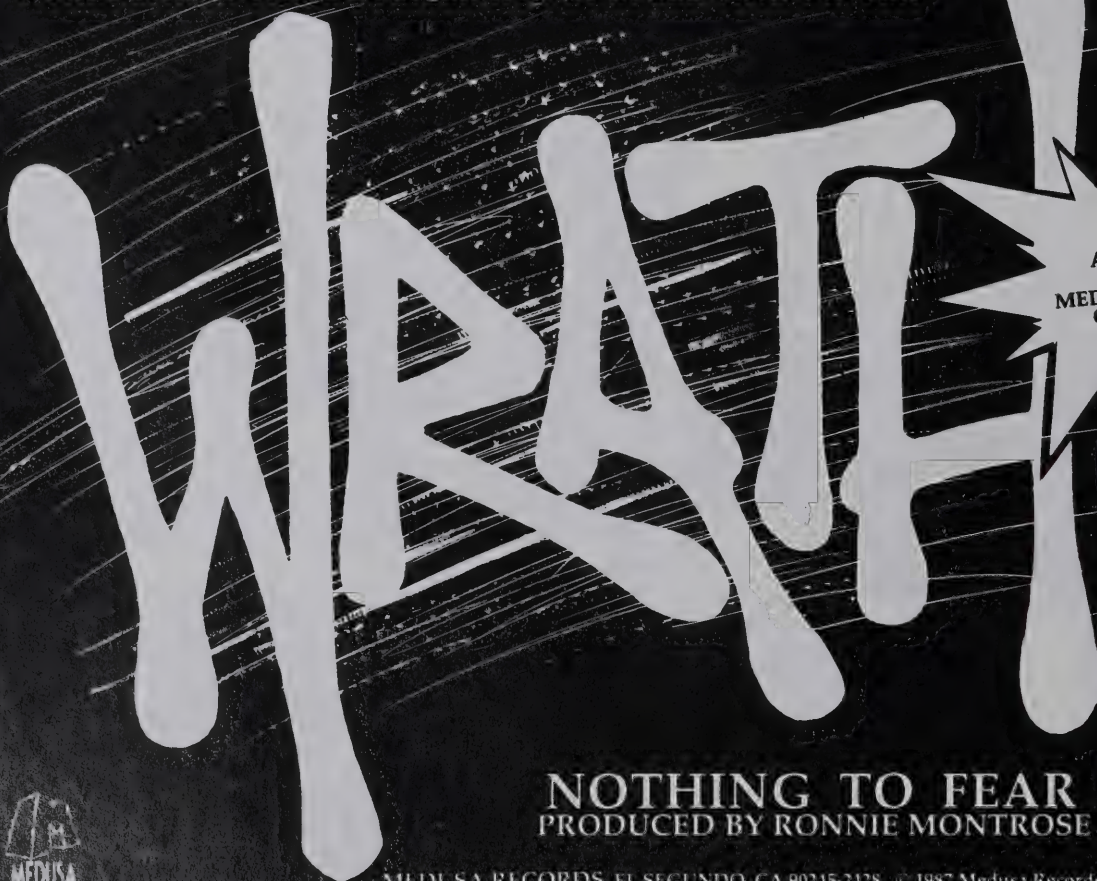
Tico's Toy
Big Spring, TX

Why is it that everyone who writes to **Hit Parader** must use words like shit, damn, asshole, etc? Don't people know how crude that sounds? I know a lot of bands with jerks in them who use this "gutter language". I think it is just an attention-getter for them.

Jill
Peachtree City, GA

Mick Mars deserves more credit. Everyone treats him like he's not even in Motley Crue. For God's sake, he started the damn thing. Think

STRETCHING THE OUTER LIMITS OF SPEED AND POWER



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OCTOBER 31

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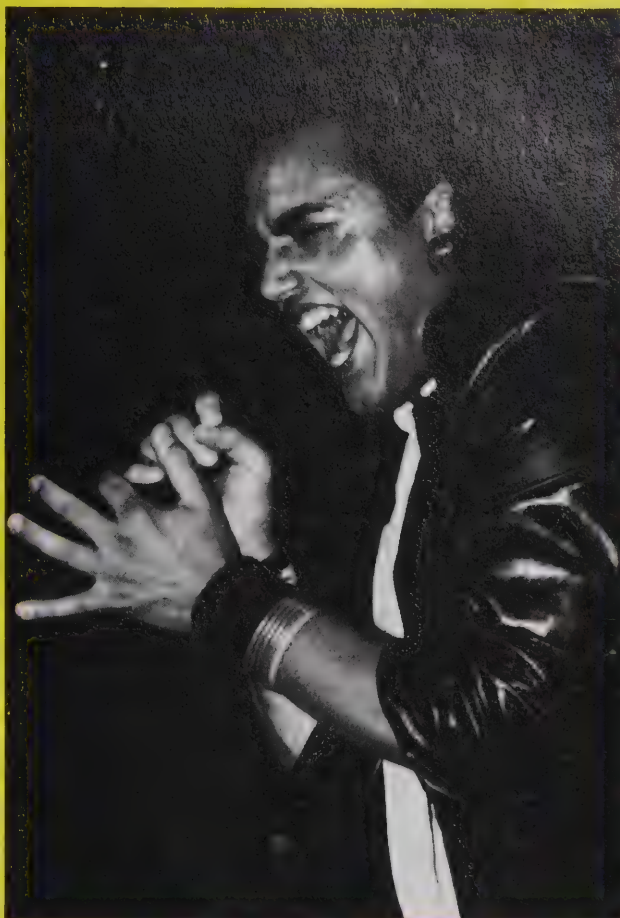
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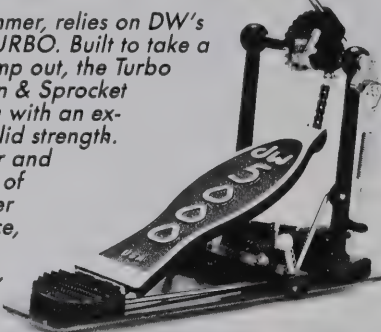
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about it — without him there would've been no Motley Crue.

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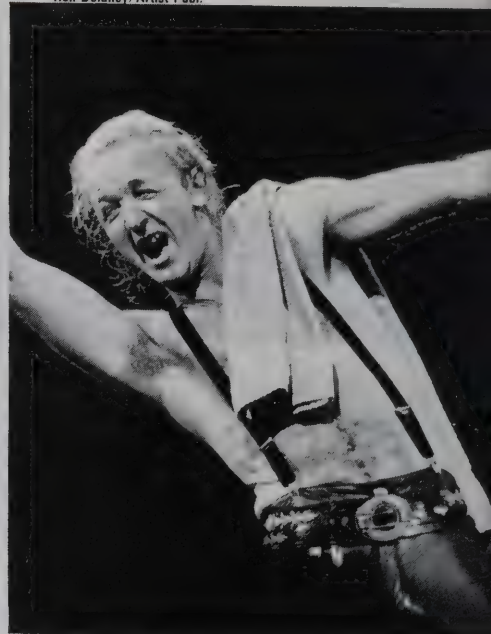
Lately a few groups have begun to use a new thing called the guitar synthesizer. They include Iron Maiden, Judas Priest and Deep Purple, and each one of these groups have suffered a drop in album sales. I don't see the point in using something that has so much of a negative effect on popularity. I hope these groups get the point because they're too talented to squander their energy on garbage like the guitar synthesizer.

Peter Gillan
New Hyde Park, NY

All I want for Christmas is Don Dokken and Rob Halford. Metal in my dreams!!

Lula
Jacksonville, IL

Ron Delaney/Artist Publ.



Judas Priest's Rob Halford: One fan wants him as a Christmas present.

It's a sad, sad day when Jimmy Swaggart has to condemn someone for praising God. Excuse the pun, but give 'em hell, Stryper!

Brent Shepherd
Saskatchewan, Canada

Motley Crue have only been around for about 7 years. The Scorpions have been around for about 20. They are worthy of more attention. Can you put more Scorpions' articles into your magazine? I can't wait for their album to come out. I have every one of the Scorpions' cassettes.

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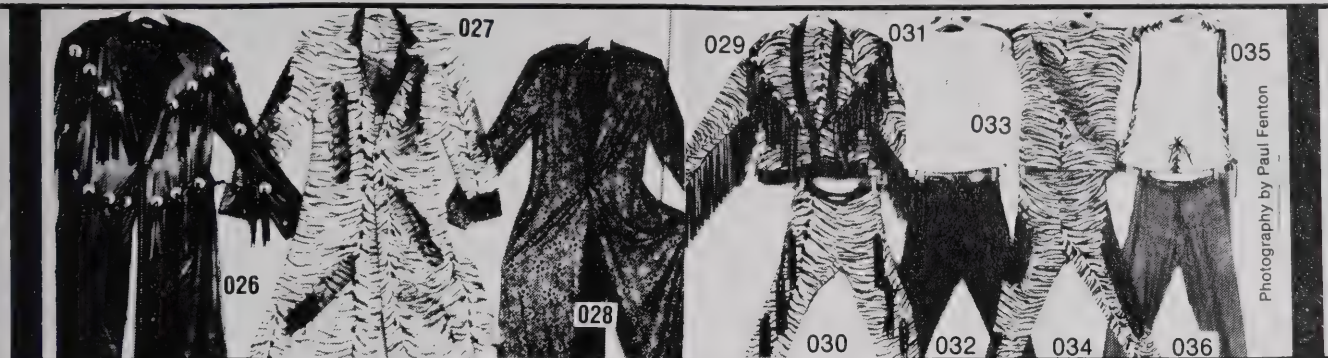
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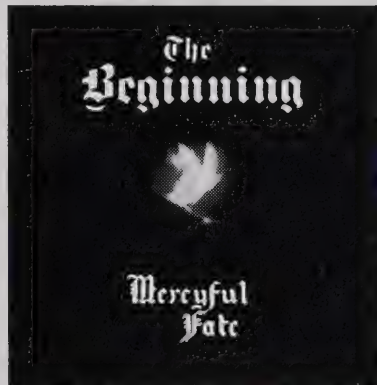
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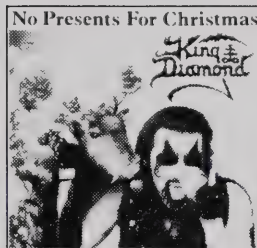
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ROADRACE RECORDS

THE HARD AND THE FAST

225 Lafayette Street, Suite 709 New York, NY 10012

by Adrianne Stone

When you consider the traumas Def Leppard have suffered you'd half expect them to dress in black and mope around mumbling how miserable they are. When their drummer, Rick Allen, lost his left arm in a tragic auto accident several years ago, it seemed doubtful he would ever play again. After all, who ever heard of a one-armed drummer? But his bandmates, singer Joe Elliott, bassist Rick Savage, and guitarists Phil Collen and Steve Clark, refused to bow to the pressure to replace their compatriot. Instead, they delayed

the recording of their newest album, *Hysteria*, and put their tour schedule on hold until everything could be sorted out. But now that everything's back on track again, the band are in high spirits. When Joe and the two Ricks opened the door to their luxurious New York hotel suite for this interview, they were beaming ear to ear and joking among themselves like the three buddies they are. "Rick's accident was a real downer," acknowledges Elliott, adding dryly, "especially since it happened on New Year's Eve. What a pisser." Savage grinned, "He's a good timekeeper, but that particular episode was really bad timing." Allen, laughing along with his two partners, added to the macabre humor. "Well, I don't wear a watch anymore!" he joked, setting the pace for the rest of the conversation.

Though Allen's grisly accident slowed the Lep's momentum, it also provided them with some desperately needed time to assess their musical direction. Savage, in a thick English accent, states, "All we had to do was just keep together as a band and keep the same family atmosphere within the unit. It got to such a depression point that the only way to go was

up. I mean, Rick's now playing his drums better than ever and we are a far better band than what we were."

Certainly, time to reflect could only improve any hardworking band, but in Def Leppard's case, it also opened the door for equally diligent competition. "People keep asking us, 'Are you worried that Bon Jovi is gonna outdo you? They borrowed your crowd and took your audience.' No, we're not worried," exclaims Elliott, as he sprawls comfortably on an overstuffed couch. "I take my hat off to them. They're having their time and that's wonderful. The more rock bands that are selling millions of records, the better it is. Cinderella too. There's a kid somewhere in Cleveland or wherever who's got the Cinderella album, the Bon Jovi album and he'll buy *Hysteria* too."

Hysteria was certainly an apt title for this record. Explains Allen, who named the album, "Although it was partially about what was going on with us at the time, what with my accident and all, if you listen to the song, it's more about being hysterically in love." Elliott laughs, "Actually, it was about things we experienced on tour, things so far out they were almost ridiculous at times."

Oh? Do tell! "Well," he begins, slurping up the onion soup just delivered by room service, "here's one example. Backstage at some gig, I got out of a car, and as I was stepping out, a girl who was literally two feet away from me looked at me and just fainted dead away! That is hysteria. I mean, what happened in the Beatles' films is pretty much like what we've had happen to us, you know?"

The blond singer flings his legs over the edge of the couch and continues. "Once, Sav was on his bed, just like that one over there," he says, pointing to the bed in the next room, "and a pair of hands came up over the balcony." Joe is laughing so hard he can't finish the story. "I was on the tenth floor," Rick finishes for him, "and they found out which room I was in. But rather than just knock on the door or ring the phone, they got into the room underneath, climbed up the balcony and just looked through the window!"

"And did he shake their hands and invite them in for a cup of tea?" asks Elliott rhetorically. "No," he laughs, "he shut the curtains!" This sort of hysteria was, no doubt, sorely missed while they were recording. "Well," Elliott explains, "actually, when we're in the studio, there's normally only a maximum of two people there. The

Joe Elliott: "We were never concerned that the fans would turn their backs on us."



Ross Halpin/Photofeatures, Inc.

On
The
Spot



Rick Savage: "It's such a rush of adrenalin to go onstage."

Ross Hahn

other three are playing pinball, in the bar, on the rug, playing soccer — basically, we're like doctors 'on call'. Phil would be in his hotel room playing his guitar, writing another song, while I'd be singing. Rick would be off in a room locked away from everybody, learning to play his drumkit again. Sometimes, Sav and I would just get our golf clubs and take a trip to Amsterdam to play golf. We just made our own fun."

Savage and Elliott teamed up for more than just golf, in fact. They actually shared an apartment while recording in Amsterdam. "For about five months, we shared a two-bedroom apartment in Holland that was flea-ridden, full of mosquitos, and leaked," Joe says. "We even had to share a bathroom — big deal! We had a video machine and a stereo; what more can you want? It's not the kind of place most people would expect two members of Def Leppard to be living in, but *we* expect it."

That statement is typical of the modesty the band members have about themselves. Though they all agree when Elliott admits that, "the money has changed things — it makes you independent, so nothing's too difficult. You can get out of situations that are usually

sticky and money is power," they take a far less serious attitude towards their financial rewards than might be expected. "It's great," Elliott enthuses, lapsing into his British slang, "when there's some obnoxious twit that's looking at you like a wally when you walk into a bar because he's got a suit on and you haven't. It's nice to piss those kind of people off 'cause you can afford the bill at the end of the night and they've been looking at you like muck the whole time."

But the band make it clear that, while they enjoy the rewards of their efforts, it's not the main motivating factor. The fact is, they're thrilled to be back on the road again. "It's such a rush of adrenalin to go onstage — although we've got to entertain an awful lot of people before we break even on this record," Savage points out. "But that's the way we wanted it."

Elliott, nodding along with Savage's comments, smiles contentedly and adds, "The money is nice and we'd be lying if we said that it weren't. But the thing we want more than anything else is to be the biggest band in the world." Now that's not only an honest band, that's a happy band. □



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Dokken

Don Dokken: Always at the heart of the band's creativity and controversy.



A Walk On The Wild Side

Drummer Mick Brown Reveals The Secrets Of His Wild Lifestyle.

by Frederic King

It's long been theorized that drummers, by nature, are just a little different from the rest of us. After all, who besides drum beaters and Mafia hit men make a living by smashing the hell out of something? Dokken's "Wild" Mick Brown is one guy who perfectly fits the standard rock and roll drummer image. His favorite mode of dress features fringed leather jackets, sweatpants and cowboy boots, and his favorite tour pastime is spotting crushed mammals on the highway. He's the band's resident joker, the guy who frequently breaks up the tension when guitarist George Lynch and vocalist Don Dokken are having one of their "rare" disagreements. We recently set out to discover what makes Mick Brown the wildman he is.

Hit Parader: Mick, how difficult is it knowing that you have to live up to your wild image?

Mick Brown: It's not hard at all. I have a lot of ham in me — that's one of the reasons I like being onstage with a band. The side of my personality that likes attention is pretty strong, and it definitely carries over to when I'm offstage. Let me put it this way, when I was nine years old I dreamed about being in the Beatles and touring the world. Now I've got the chance to live out my dreams with Dokken, and I'm making the most of the opportunity.

HP: It's been said that you are frequently the referee for the band's fights. How true is that?

MB: Let's get one thing out of the way right now. It's not like there's ever been a knock-down fistfight in this band. There are some clashes in the group, but they are more on a personal level than on a physical level. In fact, if the whole situation hadn't gotten blown way out of proportion early in our career, nobody would even talk about it now. I know a lot of bands who get along a lot worse than we do. We've always believed that creative disagreements can be a very good thing, and we've turned them to our best advantage.

HP: So the stories that you've had to pull George and Don apart on occasion aren't true?

MB: Look, maybe we get face-to-face at times when we're discussing something we really think is important for the music, but that's about it. This band thrives on creative tension, and we have a lot of that. The beauty of this band is that if three guys want one thing and one guy wants another — which frequently happens — the majority rules, no matter who the one guy might be.

HP: Your latest album, *Back For The Attack*, is Dokken's heaviest album yet. How do you feel about the band's turn to a more metallic sound?

MB: We've never denied being a heavy metal band, but the term "heavy metal" has gotten a certain connotation that I'm not sure we like. There's nothing wrong with bands like Motorhead or Slayer, but they're not coming from the same place we are musically. If they are heavy metal, then I guess we're not. But if Poison and Cinderella are heavy metal, then I guess we're super heavy metal — 'cause we're a lot heavier than they are. I'd prefer to come up with a new term for what we play. Maybe we'll just cop out and call it Dokken Rock.

HP: You do agree, however, that the new LP is heavier than *Tooth And Nail* or *Under Lock And Key*.

MB: Oh yeah, I do. We've always had a lot of power and aggression in our albums, but certain ones have just been a little more raw in the way they were recorded. This one is pretty raw and aggressive, no question about it. What we did this time was stay clear of ballads like *Slippin' Away* which gave the whole album a harder edge. Don was fighting up until the last minute to get a ballad on the album.

HP: We've heard about some of the wild and crazy things you do on the road. How will your activities change when Dokken starts touring as headliners?

MB: When we are headlining, we'll get to blow off a lot of steam onstage. Playing for two hours every night in front of an audience that has paid to see us is very different from being a support act. But if anything, that will motivate me to do crazier things than ever. And there certainly should be more women hanging around backstage for us. That's gonna be a lot of fun.

HP: You have a very unique drum setup. Your "cage" has become one of the most instantly recognizable drum kits around. How did you come up with that?

MB: I designed it with the guys at Pearl, who supply me with all my equipment. It does look great, but it's very functional as well. That's the most important thing.

HP: In live shows recently, drummers have been doing some amazing things. One thing that comes to mind is Tommy Lee of Motley Crue's drum solo, where he does a complete turn in the air. What do you have planned for Dokken's first headlining show?

MB: Nothing that spectacular; I'd probably get dizzy doing that. We've never been big on long solos. We agreed a long time ago that unless we had something really unique to say musically, we'd just stick to the songs. A drum solo is part of a headlining set because everyone needs a break, but mine isn't gonna be anything crazy — I think I'll leave the wild stuff for when I get offstage. □

Ross Halfin/Photofeatures, Int.

"Wild" Mick Brown:
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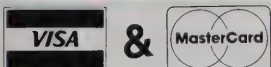
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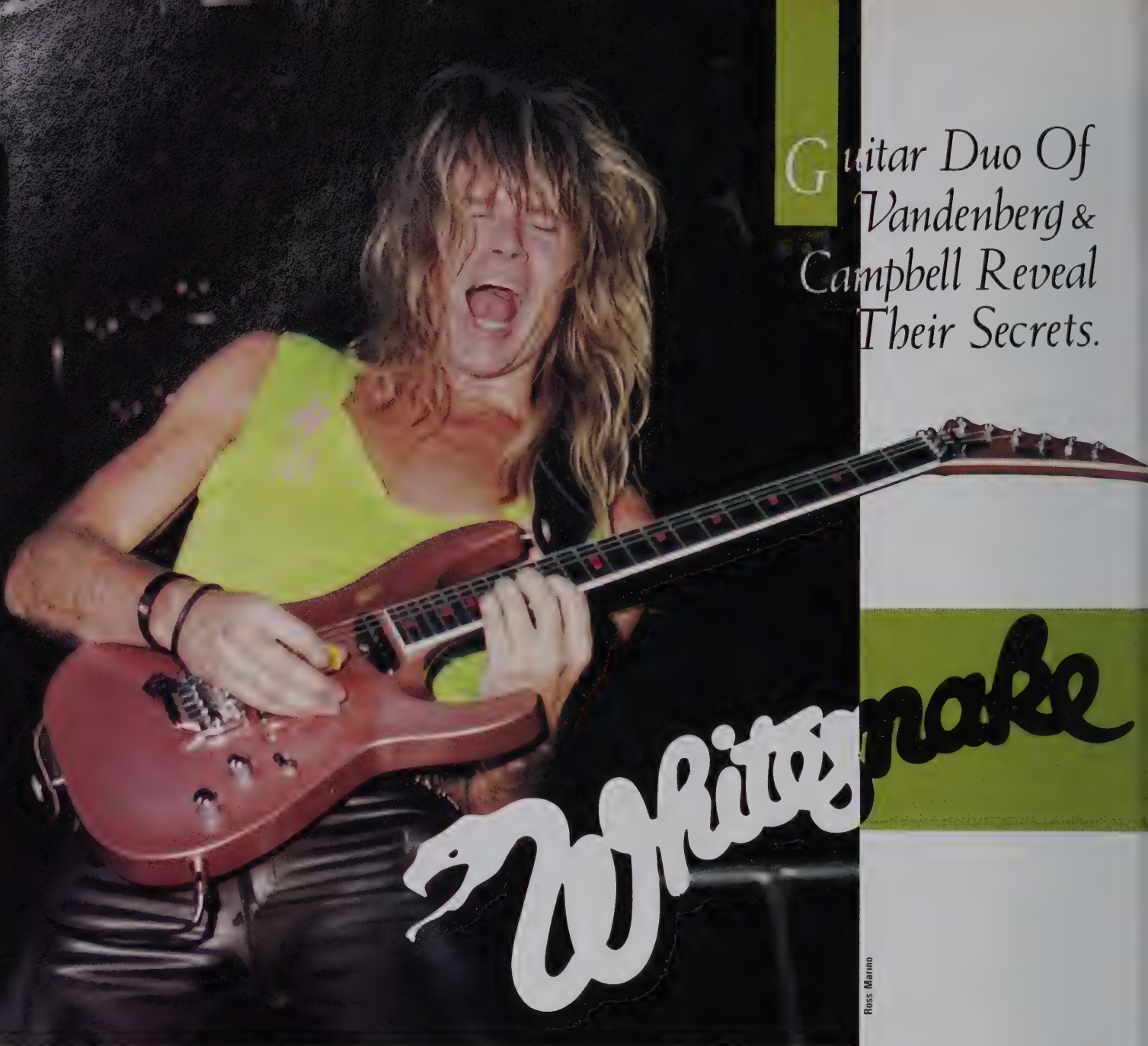
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Adrian Vandenberg: "My playing is a combination of the mind and the hands."

by Elianne Halbersberg

Sweet Taste Of Success

"I honestly believe this is the first supergroup since Cream," Adrian Vandenberg announces. "There has never been a situation like this since the late '60s." The guitarist is their mode of presentation and use of the

referring to Whitesnake's all-star lineup, which also features guitarist Vivian Campbell, bassist Rudy Sarzo and drummer Tommy Aldridge. Whitesnake '87 also marks frontman David Coverdale's return to a twin-guitar attack, having recruited two highly recognized but stylistically diverse talents to share six-string responsibilities.

The working conditions mark a first for both Vandenberg and Campbell, since each are used to being the only axe-slinger in his

respective group. The two share similar goals within the context of Whitesnake. However, their modes of presentation and use of the instrument as a means of expression differ like day and night. Still, their basic approach is often the same.

"Onstage," Vandenberg explains, "my playing is a combination of the mind and hands. During a solo, I'm conscious of what I do because I want to play interesting melodies. I try to be a melodic player, and I

hope people agree. I don't want to play just an off-the-cuff flurry of notes. A solo should creep into the listener's mind. It should be a memorable part of the song — something you can sing, not just notes going on and on. The mind starts the fingers, so there is concentration involved. At the same time, I'm careful not to be overly-conscious of the hands alone."

"If I concentrate too much, it's no good," says Campbell. "My problem is that I tend to over-think. I can't concentrate solely on the audience because that would be a complete distraction. The ideal would be a nebulous situation — aware, but not concentrating, like walking on air. The environment is also an affecting factor: what kind of day we're having, how the band plays, what goes on, how many bottles get thrown at us! Consistency and professionalism are affected by space and time."

For Vandenberg, solos in Whitesnake "represent a different angle. Before, I only played material I wrote myself. For twelve years, I have not played anyone else's songs. But the solo should take people along with me, make them enjoy every note I play. With my band, Vandenberg, I sometimes played complex classical chord progressions. In Whitesnake, the music is rhythm and blues/heavy rock. Right now, I'm working on alien ground and it gives another dimension to my playing — more inspiration and a little rowdier style. I think the next album will show a serious difference, once we are working as a band on the arrangements."

"It doesn't matter what particular band I play in," Campbell reasons. "I want my solo to project as much personality as possible. It's not like singing, where you can use words and dynamics to bring yourself across. It's very hard to interpret notes. You have to use loud, soft, hard, fast, high and low to convey expression. I like to think of myself as melodic — not concentrating too hard, not just playing with the fingers. Music must come from the head and heart, with the hands as an extension of that. The melody and dynamics are dictated by the style of each song."

One area upon which both agree is their strong opposition to destroying an instrument. "I have never smashed a guitar onstage," Campbell states. "I had one that I really disliked when I was with Dio. It was filled with lasers for my solos, and it sounded like shit. The hardest part of the night was having to play it. One night in San Bernardino it would not work, and I took it off to the side of the stage and smashed it to bits. On another occasion, I threw a guitar at a roadie because he was so stupid, not fixing things that needed repairing for the show. He ducked and the guitar hit the wall. But the emotion that playing stirs in me isn't that type of energy. I'm much more laid back, not hyper or frenetic enough to smash a guitar. I want to get more and more relaxed as I play. Rock and roll is a weird paradox for me."

"I could never smash a guitar!" Vandenberg shudders at the mere suggestion. "Although I admit I almost thought about it once. We were playing a huge concert in Holland, headlining for 8,000 people. The audience was going crazy. My guitar was not working, and I had a

very lazy roadie. Instead of restringing my spare in advance, he was working on it during the show. I could do nothing but leave the stage, wait till the guitar was restrung and start over. But no, I have never destroyed an instrument. My guitars are like my children. They are my closest companions. I could never smash the poor things! It would be like making love to a woman and then killing her!"

There is also a marked contrast in Vandenberg and Campbell's on and offstage techniques. When asked if there's much difference between what they play for an audience and what they play for themselves, Vandenberg explains, "I'm a very peaceful person, and when I'm at home, I play a lot of acoustic guitar. Onstage, I'm much raunchier. There is a lot I do at home that I've never done onstage — very melodic instrumentals that I play in chords, not leads. I expand a lot more. People are wondering if I may do a solo album. I'm not sure, because I am so involved in Whitesnake and before this I was caught up in Vandenberg projects. But I have composed so much! At least 25 songs are ready, all heavy stuff. I'm not sure I want to do an album entirely consisting of heavy songs, yet a combination heavy and melodic record never works. It will have to be one or the other, or two records in one year, plus Whitesnake. There is no time! This life is just too short for me!"

Campbell, meanwhile, sees no difference

between his public and personal approach, but does admit to "a huge difference between what I play and what I listen to. I like a lot of guitar music, but more often than not, I listen to rock, folk, Motown. I don't really listen to heavy metal. If I do, it's for the guitar player. It tends to be the kind of music I want to hear live because it's really fun to play. When I listen to music, I look for strong vocals and melodies, music with a lot of lighting and shading."

The strength of Whitesnake as a band is something the guitarists are anxious to point out. Vandenberg explains, "David is very open to giving everyone the creative room they deserve. Had this not been the case, he would not have been able to keep the group together. As we get more familiar with the material, we reach a freedom to experiment. David encourages everyone to bring in ideas."

"The musicianship is first rate," Campbell emphasizes, "and there is no way anyone could accuse us of being a backup band. The key word is respect amongst the whole band. There is a strong personal bond stemming from that respect. Working with Whitesnake is so refreshing. David has confidence in the people around him. He lets us do what we want and doesn't feel a need to oversee everything. He gives us the freedom and respect we deserve, and even though we didn't all play on the album, he makes us feel as if we did." □

Vivian Campbell: "I want my solo to project as much personality as possible."

Anthony Cutajar



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Heavy metal HAPPENINGS

by Andy Secher

It wasn't hard for Ace Frehley to pick out the highlight of his recent cross-country tour. It was the night in L.A. when fellow former-Kisser Peter Criss joined the Space Ace onstage for a jam during *Deuce*. "Having Peter onstage with me again was a real trip," Ace said. "He looked great and, as always, he played well. I know everyone is wondering if we'll ever work together again. All I can tell 'em is 'Who knows?'"

Ratt are planning on the first extended break in their four-year history. The boys from L.A. have been releasing LPs at yearly intervals since the arrival of their debut disc, *Out Of The Cellar* in 1984. But for the first time, the Ratt pack has decided to take a little extra time with their next record. "There's no reason to rush it," vocalist Stephen Pearcy explained. "It'll come out when we think we've got something really special."

Word from England has Ozzy Osbourne hard at work on his next two albums. Why two albums? "I want to get them out of the way so I can tour for a year without having to take time off," Ozzy explained. "That way if I exhaust myself like I did last time, I won't have the need to record an album hanging over my head. I've worked this way before, and I like doing two albums at the same time. Once you start getting creative, it's easy to keep it going."



Ace Frehley: He enjoyed playing on stage again with Peter Criss.

Power metal masters Celtic Frost have added American guitarist Ron Marks to their lineup. The Pennsylvania-born axe-slinger joined the Swiss rockers last summer and is currently on the road with Tom G. Warrior's metal men. "Ron looks at the world the same way we do," Warrior said. "He's American, but his influences and tastes are very similar to ours."

George Chin



Celtic Frost: They've added guitarist Ron Marks (far right).

Jon Bon Jovi reports that he and his band already have a leg up on the material for their all-important followup to **Slippery When Wet**. "Richie [Sambora] and I have really been doing a lot of writing," Jon said. "We've done a song for Ted Nugent, we co-wrote the last Loverboy single, and we've written some stuff for Cher, so coming up with new songs for our next album doesn't intimidate us. In fact, we already have a couple of great ones."

Motley Crue's Nikki Sixx recently told **Heavy Metal Happenings** that the band's "hostility" room backstage has been the scene of total chaos on their **Girls, Girls, Girls** road extravaganza. "We've had a lot of strippers come to our show," Nikki said. "They seem real anxious to show us their skills as soon as we get 'em backstage. It's been kind of wild, but we love it. We just race into the hostility room and go crazy."

Whitesnake guitarist Adrian Vandenberg had some scary moments last August when he was involved in an auto accident on the outskirts of New York. The tall, blond axe-slinger suffered some facial lacerations, but

he was able to join the Snake onstage for their scheduled Nassau Coliseum appearance the next evening. "I feel fine," Adrian stated. "I just don't think photographers should be taking my picture for a while."

Judas Priest admit to being a bit "stunned" at their recent live two-record set's poor showing. The album

stalled before hitting the Top 40 of the sales charts, proving to be one of the band's worst-selling efforts this decade. "We still think it's a great album," vocalist Rob Halford stated. "Perhaps live albums don't sell as well as studio albums — it seems to be the pattern for heavy metal."

Cinderella are putting the finishing

Letter Of The Month

Dear Andy,

Why can't people see what's going on? I mean, it's as obvious as the nose on David Lee Roth's face that posers are ruining heavy metal. I'm not saying that bands like Motley Crue and Cinderella are total shit. But you can't compare them to Megadeth or Metallica; they're not in the same league. When are fans gonna wake up and realize this? Hopefully before it's too late and those posers have dragged metal down into the mud.

Anthony P.
Ft. Lauderdale, FL

Dear Anthony,

What do you mean when you say that groups like Motley Crue and Cinderella can't compare with Megadeth and Metallica? Are you talking artistically or commercially? In terms of the music these bands make, it's like comparing the proverbial apples and oranges. But if you're talking in terms of album sales, you're right, there is no comparison. The rock fans of the world have spoken loudly and clearly in favor of the so-called "posers". Those "posers" continually out-sell the power metal bands by a wide margin. There is room in metal for both "poser" and power metal, whether you like it or not.

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touches on their second LP. The disc, which is the followup to their double-platinum smash **Night Songs**, will be released in early spring. "Things are going real well," vocalist Tom Keifer told **HMH**. "We thought we had a great album before we even went into the studio, but once we got in there, we started coming up with even better ideas. I think if people liked the last one, they'll like this one too."

Aerosmith's Steven Tyler is happy to say that his battle against booze and drugs has been a smashing success. The man who admits to "shoving half of the Peruvian economy into my nose in the past," is now something of a health freak, exercising rigorously before each Aerosmith performance. "Things are going so well for us right now that I don't want anything to fuck 'em up," Steven said. "I'm gonna keep myself in great condition for this entire tour."

BULLETIN

Bassist Billy Sheehan has left the David Lee Roth band. According to those close to the scene, the parting was "extremely friendly", and stemmed from Billy's disinterest in the musical styles utilized on Roth's upcoming LP, **Sky Scraper**. Matt Bissonette — brother of drummer Gregg — has taken over the band's bass slot.

Metallica's Lars Ulrich says that the band's feisty attitude has stayed intact despite the fame and fortune they've recently enjoyed. "We will always be the same kind of guys we were before Metallica made it," he said. "Let's just say that people still find us a little too disgusting for their tastes. When we were rehearsing in a real nice studio recently, we got kicked out because we were spitting on the floor."

Keep your eyes out for a "surprise" LP from AC/DC. True to their enigmatic style, these Aussie rockers rarely report their recording schedule to anyone, let alone their record company. Their finished tapes just pop up one day ready to go. Reports from the band's headquarters reveal that the boys are nearly finished with their next LP, so it's likely to show up in your record stores any time now. □

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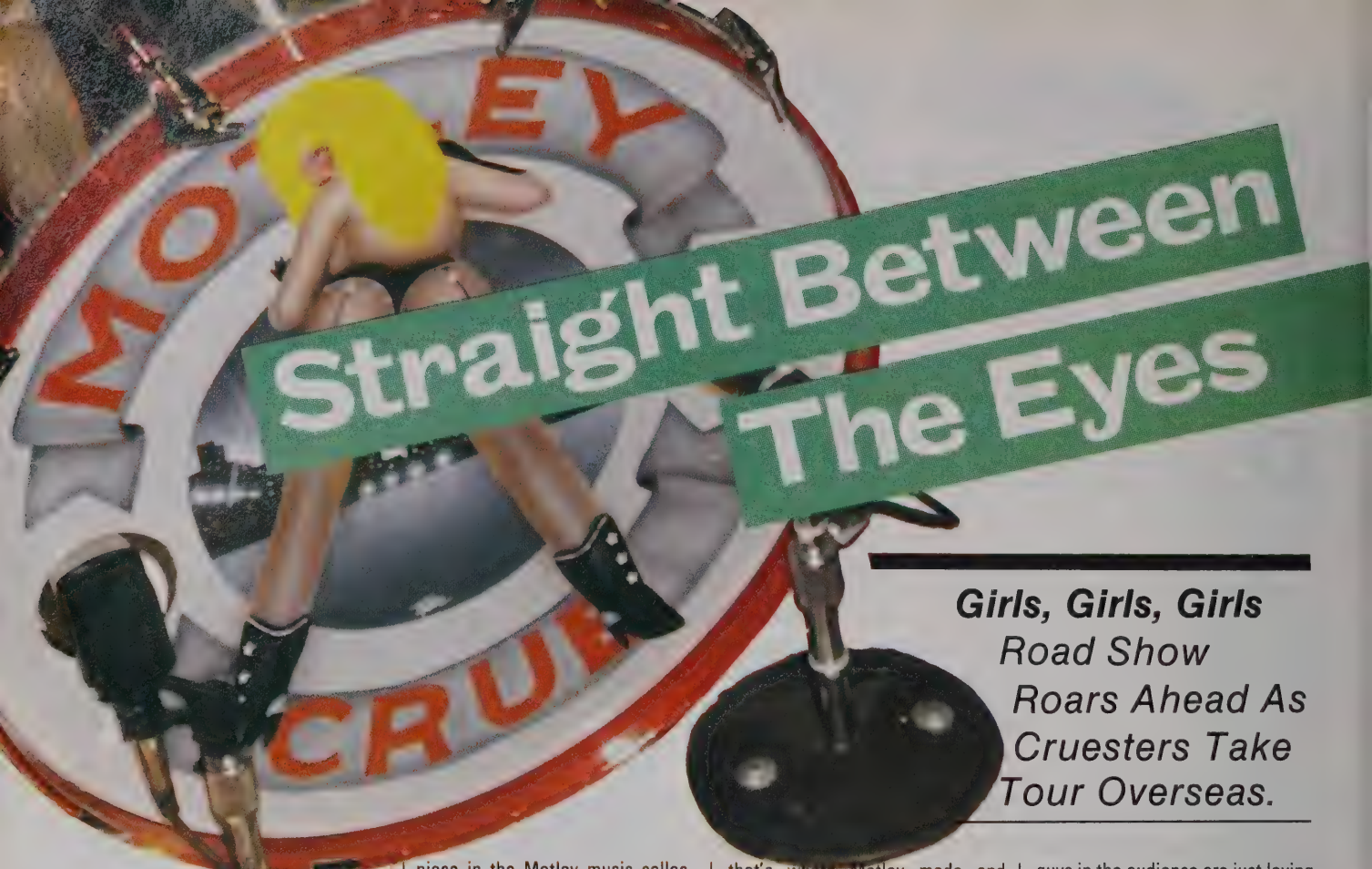
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Straight Between The Eyes

Girls, Girls, Girls
Road Show
Roars Ahead As
Cruesters Take
Tour Overseas.

by Jodi Summers

"Next year we might all shave our fucking heads," Tommy Lee says defiantly, unconcerned about any flak Motley Crue may ever receive about their music, their sensuous stage show or their image. "We're just doing what we want, and if people like it, that's great, but if they don't, well there's nothing we can do about it."

With a mega-selling album and a blockbuster tour, basically Tommy doesn't care what your mother thinks. Neither do Cruesters Nikki Sixx, Vince Neil and Mick Mars. They don't have to prove anything to anybody. With the release of their fourth opus, *Girls, Girls, Girls*, Motley Crue have added yet another chapter to the rock and roll history books, and they're damn proud of it. Just by being the rowdy, fun-feasting dudes they are, they've managed to influence a whole generation of teenagers — without selling out to any parents or political groups. They've taught everyone about living on the wild side and they've done it in their own uniquely lewd manner.

Motley Crue have earned their infamous reputation by pleasing their fans in the only way they know how — outrageously. This time around could turn out to be the biggest crowd-pleaser of them all. Anyone this side of the Great Wall of China knows that *Girls, Girls, Girls* is the unquestioned center-

piece in the Motley music collection. It is, quite simply, the ultimate example of heavy metal in the late '80s.

"Fast, loud, fun shit you can fucking yell to — that's what *Girls, Girls, Girls* is," Tommy raves proudly. "You don't have to be a great singer to sing along to it. It's just a kickass album. We worked really hard on it. We even did our homework for this record. We checked out what was happening

that's where Motley made and keeps alive their outrageous reputation.

"I need the road," declares Tommy, his voice flooded with passion. "Even though I have the most beautiful wife in the world, I've got to have rock and roll and the kids screaming. It's better than anything you can possibly drink, snort or lay. It's just the best. It's the ultimate high. I'd kill for it."

The *Girls, Girls, Girls* tour is as

"You don't have to be a great singer to sing along with this album."

on the scene, and you know something, it all started to sound the same after a while. So we decided to just do what we wanted to do on this record and not give a fuck what anybody else was doing. On *Girls, Girls, Girls*, we made a very definite effort to sound like Motley Crue and not like anybody else. That way we can stay a step or two ahead and influence what everybody is doing, not do what everybody is doing."

Everyone knows that while the Crue enjoy the recording process, the place they call *Home Sweet Home*, is the road. Out there in the wilds of America, surrounded by groupies, roadies and fans —

full of excitement as their legendary backstage parties. Band members rise up through secret doors, Tommy shatters world records with the first upside-down drum solo, while slinky samples of femininity pout and chant from the corners of the stage.

"Our girls are great," confides Tommy about Motley's backup singers. "They're two of the sexiest women you've ever seen in your life, and they sing great too. We call them our Nasty Habits. In some songs we have the top half of them dressed in nun's habits and from the chest down they're just nasty. Motley's little Nasty Habits, they're just sexy as hell. And you know the

guys in the audience are just loving it."

Everything surrounding *Girls, Girls, Girls* has been souped up, slicked down and turned around by the boys in the band. Motley call what they've done on the album and stage "raunchy and sleazy and back to basics." Gone are the lacy garter belts, bikini underwear and shades of Maybelline that characterized the group's *Theatre Of Pain* period. They've left that behind for the new wave of pretty boy poseurs to pick up on. Instead they've gone back to the street-slick grub and grime look — only now there's big bucks behind it.

"The stuff that we wear now is the stuff that we'd walk down the streets in," explains Tommy. "We decided that this time around we just wanted to be ourselves. We've decided not to play any games. With us it's just 'this is who we are, this is the kind of tunes we play and this is what we look like, dig it or not.'"

"For this tour we decided we were not going to sit around and plan our look. Somebody's not going to like it anyway, so why try so hard? This is the way we are. It's just a little bit augmented, but if you saw us on the street you'd know that this is the way I dress, this is the way Mick dresses, this is the way Vince dresses. We're just being ourselves this year for the first time." □

Ross Marino

Tommy Lee



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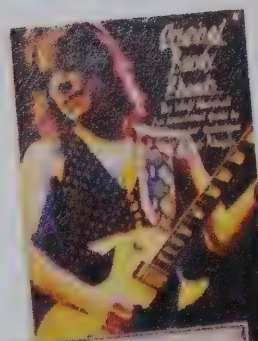
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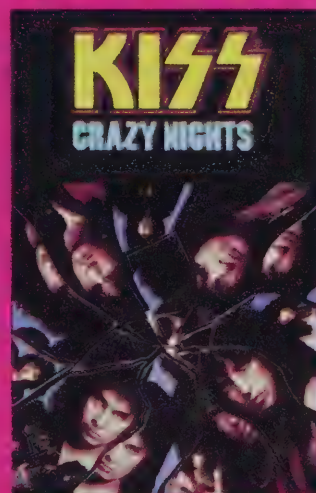
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celebrity RATE-A-RECORD

by Charley Crespo

Ron Keel, lead vocalist for the band that bears his name, says he's addicted to music. He believes thrash and new age music are "the best things to come along in years." While he was in **New York** recently, we presented him with a pile of 45s and asked him to pick out a few for review.

Girls, Girls, Girls **Motley Crue**

I don't need to hear this, man; I know this song. It's a great song. I like the subject matter. The band sounds great. Vince Neil sings better than ever. Anything that glorifies the female gender and kicks this much butt has got to be good.

Can't Keep Running **Gregg Allman**

That's true, Gregg, do it while you still can. This is a Southern man with a lot of soul singing a-middle-of-the-road song. Once it gets to the chorus, it sounds contrived. He's got a good voice, but I've heard better songs.

4th Of July X

This better be good with a name like "4th Of July." I should give it the benefit of listening to it from the beginning before slamming it into the ground. Wait, I just heard the chorus — cut it off; stop this song before I puke. If you want to hear the only definitive party record called "4th Of July," pick up Keel's record. This song does not deserve the title; call it April 12th or something. I couldn't listen to it again and hold down my breakfast.

Lil Devil **The Cult**

Oh, God, I'm going to have to slag this stuff. Even with my ear in the speaker, I couldn't understand what they're saying. It doesn't suck, but I wouldn't buy it. I like AC/DC and the Georgia Satellites, but when they got together and had this child they must have been on drugs.

Cherry Oh Baby **UB40**

Where's the ganja? This is ganja music. I like this for about 10 seconds. Take it off. It's not my cup of tea, but it's happy-sounding music and I can appreciate it. I don't believe **Hit Parader's** readers are going to support this, but that's alright, they're famous enough. Support me, I need it.

You're Only Losing Your Heart **Zebra**

You've lost more than that, guys. They've done some interesting things before. As for this song, they're casting rod and reel in some very

strange waters and forgot to put the worm on the hook. It's boring.

Wanted Dead Or Alive **Bon Jovi**

It's a great song. The only thing I don't like about it is that I didn't write it. It's my favorite on the album. It's got a nice western feel. I'm a cowboy at heart. I'm not saying this because we're on tour with them; I genuinely like this song — but you fans already bought this so you don't need my opinion.

Jane's Getting Serious **Jon Astley**

This is a ripoff of Billy Idol, the Cars, Talking Heads and David Bowie. It sucks, to be polite. He's probably going to be very rich and famous.

Lost In Loveland **Farrenheit**

I don't see why people would buy this. Farrenheit implies to me that it should be hot. They should change their name to Celsius because it's below zero. I see, there's a guy named Farren and a guy named Heit. Very clever, but no cigar.

Hearts On Fire **Bryan Adams**

It's okay, but it doesn't live up to his previous standard of excellence. It lacks the energy and vitality of many of his earlier records. After the first and second albums, you have to do better and better or else you die. It's not bad.

Love Is The Strangest Way **Andy Summers**

I hope somebody likes this because I sure don't. Maybe it'll be exciting if you play it at twice the speed. The whole is greater than the sum of... now what does that mean? The needs of the many outweigh the needs of the few. Boring. Comatose people would enjoy it more.

La Bamba **Los Lobos**

Classic song done by an exciting, original band. Cool. I appreciate anybody who's original — so I like Motley Crue, Bon Jovi and Los Lobos. I must be loco.

Good Times **Inxs & Jimmy Barnes**

Jimmy Barnes is a good singer, but I don't like the song or the band, to tell you the truth. This is particularly revolting. Jimmy Barnes should stay on his own.

It's Not Over (Til It's Over) **Starship**

This is happening. The best Starship I've heard. Mickey Thomas sounds good and raspy. Now that I've heard this, I'm going to buy the album.

Ron Keel: "Stop this song before I puke."

Debra Trebitz





— Dana Strum,
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READERS' POLL RES

Motley Crue Voted #1 Act

During the past year, **Hit Parader** has been conducting a nationwide readers' poll to determine the most popular heavy metal bands in the country. Thousands of fans from coast to coast have cast their ballots, voting for the bands they'd most like to read about in our pages. These are the official results of the Seventh Annual **Hit Parader Readers' Poll** — the 10 bands you've named the most popular metal acts in America.

William Hames



Motley Crue: The winners of our readers' poll for the fourth straight year.

1. MOTLEY CRUE (151,630 votes)

For the fourth year in a row, those wild and crazy guys in Motley Crue have captured the title of America's most popular heavy metal band. The incredible success of their latest LP, **Girls, Girls, Girls** — and its subsequent world tour — proved once and for all that when it comes to creating party-hearty rock and roll, the Crue stand alone. Vocalist Vince Neil, bassist Nikki Sixx, drummer Tommy Lee and guitarist Mick Mars have battled back from their personal problems (including Nikki's battle against heroin and Vince's well-publicized legal difficulties) to reach the apex of their career.

"We're still just a bunch of guys off the street," Sixx said in an attempt to explain the Crue's continued appeal. "The fans know when a band's hitting a pose for them. We're just as sleazy as we've ever been. Maybe we've learned a few lessons along the way — and we'd like to think the fans can learn from our mistakes — but we'll never change."

With Sixx's upcoming marriage to former Prince cohort Vanity, and the rest of the band's seemingly more sedate private life, it now is left to the Crue's notorious road treks to maintain their legendary reputation for excess. Tales abound from their most recent tour of backstage debauchery and hotel hijinks — things that Sixx explained will be part of the band as

long as there is a Motley Crue.

"Look, you can paint a garbage can with gold paint, but underneath it's still a garbage can," he said, using his favorite analogy for the Motley lifestyle. "We don't have to work at being Motley Crue. It's just us being us. If some people find it disgusting, that's their problem, not ours."

2. BON JOVI (143,986 votes)

Though the Crue may have won this year's readers' poll, no one with eyes and ears can question that 1987's biggest star was Jon Bon Jovi. With his LP, **Slippery When Wet**, selling an astonishing eight million copies, and his world tour breaking attendance records wherever it went, the last year has been a time to remember for Jon and his band of merry men.

"It still seems like a dream at times," Jon said. "There was one night near the end of the tour when I was onstage in Madison Square Garden and I kept thinking to myself, 'Don't wake up! Don't wake up!' I had dreamed of playing that place for years, and finally doing it was an incredible experience. But then a lot of the last year has been amazing. If people had told me this was gonna happen before this album came out, I would have told 'em they were full of shit."

ULTS

In America

Neil Zlozower

Richie Sambora (l.) and Jon Bon Jovi: Their songwriting propelled *Slippery When Wet* to multi-platinum status.





Iron Maiden's Dave Murray and Steve Harris: Despite a quiet year, they maintained their popularity.

3. METALLICA (103,449 votes)

Tragedy has always played a major role in the making of rock legends. In the case of Metallica, bassist Cliff Burton's death in September, 1986, was the catalyst that transformed this talented San Francisco quartet from cult legends to the unquestioned kings of the power metal domain. Today, drummer Lars Ulrich, guitarist/vocalist James Hetfield, guitarist Kirk Hammett and new bassist Jason Newsted are back at work. They've recently released their EP, *Garage Days Re-revisited*, and according to Ulrich, a major LP and tour will soon be in the offing.

"We've been in the studio for the last month or so, and things are going along real well," he said. "We'd like to have a new album out by April or May, then hit the road in the States by the summer. Of course, things with us can change in a hurry, but those are the plans."

4. CINDERELLA (91,087 votes)

"We're not the kind of band that really feels pressure," Cinderella's guitarist/vocalist/songwriter Tom Keifer explained. "People are always asking us how we're gonna follow up a debut album [*Night Songs*] that sold two million copies. I tell 'em that I'd rather be in that position than still playing in clubs hoping to get signed."

Keifer's logic has been one of the reasons for Cinderella's rapid ascent up the rock and roll ladder. Emerging from the Philadelphia club scene armed with great songs and the support of their "discoverer" Jon Bon Jovi, Keifer, Eric Brittingham, Jeff LaBar and Fred Coury quickly showed they

were a band destined for greatness. Hitting the road with the likes of David Lee Roth and Bon Jovi himself, these Philly rockers proved that they have what it takes to make a long and lasting impact on the metal world.

5. IRON MAIDEN (86,905 votes)

After nearly a decade of hard work, Iron Maiden are finally beginning to receive the respect they deserve. While these British Bashers were 'relatively inactive in 1987 — their *Somewhere In Time* world tour ended last April — the impact of their music continued to grow throughout the year. With power metal's emergence as a major force in the rock market, Maiden have blossomed into the "patron saints" of the genre. This fact makes vocalist Bruce Dickinson smile both with pleasure and puzzlement.

"I remember sitting in a club with Harry [bassist Steve Harris] a while ago and watching one of the thrash bands play. I turned to Steve and said, 'Did we start all this?' I think some bands have taken one aspect of what we've done and expanded upon it. That's fine, as long as people realize that there's much more to Iron Maiden than playing as fast and as loud as we can."

6. OZZY OSBOURNE (81,663 votes)

Like ol' man river, Ozzy Osbourne just keeps rollin' along. With the success of *Tribute* casting the Oz squarely in the public eye throughout the last year, few realized it's been nearly two years since Osbourne's last studio LP and tour. But with the recent change in his band's lineup,

Whitesnake's David Coverdale: The success story of the year!

replacing guitarist Jake E. Lee with Zack Adams, the Oz promises the year ahead will be one of the busiest of his career.

"I'm really ready to get back to work," Ozzy stated. "Any problems that we had within the band have been taken care of. I think we have some of our best songs ever ready to go, and we all can't wait to close down our houses and get back on the road. This next album and tour will be wilder than ever — that I can promise."

7. KISS (74,446 votes)

"Other groups plan how they're going to change and grow; we just keep being Kiss — that's good enough," vocalist/guitarist Paul Stanley said. "Each year we have the task of coming up with an album and tour that's bigger and better than the one before it. We don't worry about it. If we need to, we take a little extra time, as we did with this album. But the bottom line is that when the record comes out and the tour begins, we're still doing what Kiss does best — and that's playing rock and roll."

While Stanley's attitude may strike some as simplistic, he and bandmates Gene Simmons, Eric Carr and Bruce Kulick have turned that attitude into one of metal's purest art forms. Just mention the name Kiss to anyone even remotely familiar with rock and roll and visions of stage theatrics, killer song riffs and unmatched musical consistency instantly spring to mind — a fact once again proven on the band's latest LP, *Crazy Nights*.

8. STRYPER (71,912 votes)

Religion and rock and roll would seem to be the strangest of bedfellows, but Stryper have managed to meld the two into one of the most appealing packages of recent years. With the success of their latest LP, *To Hell With The Devil*, these California God Rockers have brought their unique message to millions of fans throughout the world. While, arguably, much of the band's religious message is lost on an audience that is determined to rock, vocalist Michael Sweet, his drumming brother Robert, guitarist Oz Fox and bassist Tim Gaines know their special "ministry" is reaching many who have never been exposed to their brand of religion before.

"We realize that not everyone who likes our music is into our religious beliefs," Robert Sweet explained. "But we feel it's even more important to educate them about the wonders of God. They're the reason we're playing rock and roll."

9. DEF LEPPARD (65,043 votes)

Few returns in the rock world were as eagerly anticipated as the one undertaken by Def Leppard this year. With the success of their LP, *Hysteria*, metal's crown princes returned to the scene after a four-year absence — a period filled with tragedy and turmoil for them. But somehow Joe Elliott, Steve Clark, Rick Savage, Rick Allen and Phil Collen managed to turn adversity into positive energy, making their latest album one of the year's most successful LPs.

"Of course we were worried that a lot of new bands had come along to take our place in the fan's hearts," Elliott explained. "We stayed on top of what was going on in metal throughout our absence. But seeing great bands like Bon Jovi and Motley Crue come along only made us more anxious to make sure this was a great album."

10. WHITESNAKE (64,840 votes)

Another band that overcame a lengthy absence to soar to the top of the charts in 1987 was Whitesnake. Unlike Def Leppard, however, who struggled to maintain a set lineup, the Snake that emerged this year with a triple-platinum LP was radically different from the band we had known before. Gone were John Sykes and Cozy Powell, and in their place were guitarists Adrian Vandenberg and Vivian Campbell, bassist Rudy Sarzo and drummer Tommy Aldridge. But at the Snake's heart, as always, was the incomparable David Coverdale.

"As long as I'm alive, there will always be a Whitesnake," Coverdale said. "Hopefully, we have hit upon a lineup that can stay together for a long time, but I've learned that in rock and roll nothing is forever. I just enjoy it for as long as I can." □



Mark Wastes

HIT PARADER

KISS' Gene Simmons & Paul Stanley



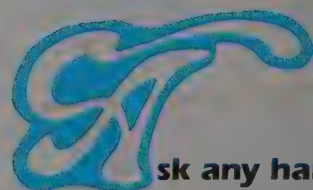


AEROSMITH

The Magic Touch Returns

Boston Bad Boys
Reach New Heights
With **Permanent
Vacation.**

by Rick Evans



Ask any hard rock band that's emerged over the last five years who their major influences are and Aerosmith is guaranteed to be near the top of the list. There's no doubt about it, Steven Tyler, Joe Perry, Tom Hamilton, Brad Whitford and Joey Kramer now sit in the hall of fame alongside the likes of Led Zeppelin and Deep Purple.

But unlike most of the bands in that hallowed hall, Aerosmith's best days aren't behind them—a fact loudly and proudly shown on the group's latest LP, *Permanent Vacation*.

Steven Tyler

"It's kind of funny," Tyler said with a characteristic grin, "because of all the problems we've had over the years, the vibe around this band is really fresh and alive. Maybe the headaches we've had have paid a strange kind of dividend. While most bands who've been around for a decade or so have really shot their wad, we think we're just rounding into shape. That's really weird isn't it?"

Considering the well-documented ups and downs that Aerosmith have gone through over their 13-year career, nothing with them seems weird anymore. After all, how many other bands could break up for four years under the most dire circumstances, then reform and resume their career as if their previous antagonism had never existed? And how many groups could have their singer openly discuss his past drug problems, yet emerge from that ordeal seemingly stronger and more popular than ever? There's no doubt about it, when the gods of rock and roll made Aerosmith, they broke the mold — this band is truly a one-and-only attraction.

"I get a kick out of reading about all the young bands who claim we were a big influence on them," Tyler explained. "I guess I first picked up on that when bands like Ratt and Motley Crue started coming out in the early '80s. But now there are even more bands who've drawn not only from what we've done, but from what Motley's done as well. It's a little strange, but it's cool. I've always said who needs a copy when the original sounds better than ever? But I realize that it's a great compliment when people think so highly of your music. I mean, we went through the same thing early in our career when people were always comparing us to the Stones and the Yardbirds. But that's cool, it's all part of rock and roll."

It's becoming more and more obvious that Aerosmith's influence as both a musical and visual force is beginning to dominate the American rock and roll scene. Unfortunately, some of the band's negative qualities — most notably the band's past fondness for the party-hearty lifestyle — have also been a big influence. Even

Tyler finds this trend a bit alarming.

"I've heard about a lot of bands getting into some nasty shit with drugs and alcohol," he said. "Let's face it, in the same ways that's part of rock and roll, but that's too bad. I was strong enough to beat it, and I hope they are too. Now that I'm clean and healthy, I can tell you there's no compar-

Jeffrey Mayer



Brad Whitford (l.) and Joe Perry: The musical backbone of the Aerosmith rock machine.

ison between the two lifestyles. I'm not the guy to preach at anyone, but it's really great to be together and in control of your life. All you've got to do is listen to the new album to hear what a band can do when they've got their shit together."

Judging by such tracks as *Magic Touch*, *Rag Doll*, *Angel*

and *Dude (Looks Like A Lady)*, it seems as if Tyler's assessment of Aerosmith's current condition is dead-on. In sharp contrast to the band's much-heralded "reunion" LP, **Done With Mirrors**, **Permanent Vacation** rocks with power and conviction, churning out song after song of top-quality material. As Tyler readily admitted, such a situation

to work with Joe and the boys again. The music we made was good, but I don't think we gave it enough time to age and grow. It was like we wrote it one day, recorded it the next, then released it the day after that. Our music is like wine — the longer you give it to age, the better it's gonna be.

"I think the last album had only two or three songs that you could consider Aerosmith 'classics,' things that you could put alongside *Back In The Saddle*, *Dream On* or *Walk This Way*. This album has six or seven of them. I know that's easy for me to say, but a lot of people whose opinion I really respect have told me the same thing. More importantly, the fans have reacted to it real well, which tells me that my faith in the album is justified. That's still the bottom line; if the people buy it, then you know it's a good album."

Not only have fans been buying Aerosmith albums in near-record numbers, they've been camping out overnight to purchase tickets to the band's U.S. concerts. Always a major draw, no matter how well or poorly their albums are selling, Aerosmith know that 1988 is shaping up to be one of the biggest years in the band's already long and glorious history. Tyler notes that Aerosmith learned a few lessons while on tour last time, and says they're determined to hit every city that wants to have them this time around.

"We were on the road for a long, long time on the last tour," Tyler said. "Maybe we just scheduled the dates wrong, placing too many shows too close together. We actually cancelled the last leg of that tour because we sensed there was friction building up within the band and we wanted to avoid that at all costs. This time we're gonna do it right. We won't kill ourselves and push the band too much. We want every show to be great and every fan to go home happy. We owe that to them as well as to ourselves. After doing this for as long as we have, if you don't learn a few things you've got to be pretty stupid — and while Aerosmith's been called a lot of things over the years, to the best of my knowledge, stupid isn't one of 'em." □

wasn't always true for the band.

"The differences between this album and the last one are like night and day," he explained. "I know I said how much I loved **Done With Mirrors** while we were doing it, but looking back I realize what I loved was the chance

SLAYER

Death Metal Merchants

To say that Slayer is breaking new ground in the world of heavy metal is one of the grandest understatements of the year. Let's face it, this metal-mad quartet from Los Angeles is taking popular music to heights — or depths, depending on your attitude towards them — of blood-and-guts excess the likes of which have never been seen before. While bands like Metallica and Megadeth may still be the most influential of all power metal units, Slayer's Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo are fast establishing themselves as the loudest, lewdest, crudest, and perhaps most disgusting group ever to enjoy major label support.

Hit Parader: Tom, what is it about *Slayer* that creates such a strong emotional response in both the band's friends and foes?

HP: What motivates you to write songs like *Necrophobic* or *Angel Of Death*, which is

rumored to be about the dead Nazi criminal Josef Mengele?

TA: The funny thing about *Angel Of Death* is that some people actually thought the song was pro-Nazi. The fact is that the song had absolutely nothing to do with Mengele or the Nazis. It was just a good murder story that people read a lot more into than we intended. That's a problem we have. We could record a nursery rhyme and some people would be convinced it was about the devil.

HP: But didn't, in fact, the extreme nature of your material cost you your initial major label contract with Columbia Records?

TA: Those people just turned chicken once someone told them what the songs were about. To be honest, I really can't imagine too many of those stuffed shirts sitting in their offices listening to *Reign In Blood*. I'm sure someone on their staff told them their corporate image would be hurt if they released the record. So they probably took the money they were gonna give us and gave it to another bunch of fag pop musicians from Europe.

HP: You've got to admit that Slayer's music really doesn't fit into the rock mainstream.

TA: I do admit that — and I'm proud of it. Our attitude is that some of our songs are gonna make people sick, and that's the way it should be. If people don't like us, they shouldn't listen to us. Nobody's forcing our music down their throats. We're willing to tackle topics that other bands shy away from — war, death, abortion, mutilation — but we do it from an entertainment point of view. We're not trying to say whether any of it is good or bad, simply that it exists. The thing that happened with Columbia was sad because they were all behind us until the last minute. They decided to pass on the album only a week before it was due to come out. They were scared shitless to put out our album with their name on it. But Geffen stepped in and showed some balls. They were rewarded because the album sold 100,000 copies in the first week alone.

HP: How do you answer those who charge Slayer with being satanists?

TA: We don't see any reason to answer them at all. It's really not that important whether we are or not. I mean, if the question is do we sit around holding seances and drawing pentagrams, the answer is no. But on the other hand, we do write about the occult a great deal, and we do have a good understanding of the subject. We've all studied it quite a bit and we're comfortable with it. There's no reason to say whether or not we're into Satan. We like to keep an element of mystery around this band. I think our song lyrics tell you everything you need to know about us.

HP: But how do you feel about the fans who take everything you write very seriously? Don't you have a responsibility to them?

TA: I don't think anyone should take what we say in our songs very seriously. As I said before, this is entertainment, not some philosophy of life. We play our music with a great deal of passion and intensity, but the

“We admit that our songs get into some pretty disgusting topics.”

fans should take it at face value. The idea that somebody might listen to one of our song lyrics, then try to live out what we're singing about is insane. We're not trying to turn anyone into a mass murderer. But since mass murderers already do exist, we write about them. We're just trying to entertain people by

exploring subject matter that's a little different. We love it when we get some sort of reaction from people — whether it's good or bad — but nobody should live and die for a Slayer song.

HP: But you do admit that you have some of the most dedicated fans in the world.

TA: Absolutely, and we love them. They're amazing. They'll start chanting our name two hours before we're even scheduled to go onstage — and usually that's right in the middle of another act's set. When our fans come to see our show, they don't want to be bothered by any other bands, no matter how good they might be. They only want one thing, and that's us. That makes us very proud. □

Kerry King: Doing his best “Cousin It” impression.

Rick Mikels



AC/DC

Live On Stage

Onstage, AC/DC is like a runaway freight train of pure rock and roll excitement. From Brian Johnson's swaggering, sandpaper-like vocals to the kinetic rhythms of bassist Cliff Williams, drummer Simon Wright and guitarist Malcolm Young, AC/DC are metal's blue-collar goodwill ambassadors. In sharp contrast to the majority of acts on today's metal circuit, there's not a silk shirt or lipstick tube in sight, yet these Australian rock veterans have created a stage legacy that has grown by leaps and bounds throughout their decade-long career.

The key to the band's legendary appeal seems to fall squarely on the tiny shoulders of lead guitarist Angus Young, the ever active rock machine who prances, dances and sweats his heart out at every performance AC/DC gives. It's been estimated that the school boy-suited Angus covers over two miles every night dashing across the stage, but as the diminutive guitar demon explained, AC/DC's appeal has nothing to do with his "track star" abilities.

"People like us because we play good music," he said. "When they come to see us they know they're gonna get a great rock and roll show. We're not big on surprises — we just give 'em what they paid to see. We're not the prettiest band in rock and roll, but we work harder than anybody."

Annamaria di Santo



Frank White



Malcolm Young: The secret weapon in AC/DC's arsenal.

Brian Johnson: "Singing with the lads on stage is too much fun to ever be work."

Angus Young



Neil Zlozower, Inc.

Great White



Great White

On The Prowl

L.A. Rockers Overcome Adversity To Score Big Hit With **Once Bitten**.

by Andy Secher

To say the least, Great White have paid their dues. It's taken this Los Angeles-based quintet five years of near-constant struggle to reach the chart-topping recognition they've finally attained with their latest release, *Once Bitten*. For vocalist Jack Russell, guitarist Mark Kendall, drummer Audie Desbrow, keyboardist Michael Lardie and new bassist Tony Montana their current success is a sweet victory considering that only two years ago — following the release of their self-titled debut album — they were dropped by their record label and told they had no chance to make it. But Great White persisted, recording their come-back LP, *Shot In The Dark*, on their own before Capitol Records stepped in to lend a helping hand. Today, with *Once Bitten* having already passed "gold" certification, it seems that the band's determination has finally paid off, a fact we recently discussed with Russell.

Hit Parader: You guys must be sitting on top of the world right now.

Jack Russell: We're pretty happy, but we're still very cautious. We've learned never to count our chickens before they hatch. After some of the nasty experiences we've had in the past, we've learned to take things real slow, even when everything looks like it's going our way. We're just sitting back making sure nobody pops up to try and screw up our lives again. When we're finally convinced that's not gonna happen, I guess we'll have one hell of a celebration.

HP: The difficulties you went through in the past — especially losing your first record deal — obviously left some scars.

JR: It's not my style to sound bitter. I think everyone in this band is more concerned with

just having a good time than anything else. But when people seem like they're hanging around just to pull the rug out from under you, it makes you a bit cautious. The funny part is that being a bit successful has given us some anxiety too. Now we go around wondering who's gonna screw this up for us now.

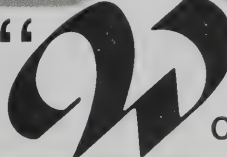
HP: Why do you think things have suddenly turned around for Great White? Why has this album taken off when the earlier ones in your career didn't?

JR: This is a great record — that's why. I know that sounds real simple, but it helps when the music's good. There are a lot of reasons why

things have worked out real well. We've been out on the road for about three months now with Night Ranger and Twisted Sister, and every night the show gets better.

HP: When you're up there having thousands of people cheer you on, do you ever think back to the low points when you had lost your record deal?

JR: I don't think about that on stage — we're too busy up there. But the thought does cross my mind from time to time. Anyone who's in a rock and roll band is real lucky. They get to do what they want and sometimes they even get paid for it. That sure as hell beats working at

“ We've learned never to count our chickens before they hatch.”

this one is breaking for us. Besides the fact that it's good is that the climate is strong for rock and roll right now. A few years ago no one wanted to know about a hard rock band that played some old-fashioned bluesy rock. But now with bands like Whitesnake doing so well, people are starting to catch on.

HP: Have you noticed the crowds reacting differently to you now that they're beginning to hear your music on the radio and MTV?

JR: We've been lucky in that we've always gotten a fairly good response from the crowd — even when they didn't always know who we were. But, yeah, I can sense the fans cheering more when we're playing something they might have heard on the air. It's kind of exciting.

HP: There's been a change in the band's lineup recently with Lorne Black, who played bass on *Once Bitten*, leaving and Tony Montana coming aboard. What happened with Lorne?

JR: To be honest, it's something that's really not worth talking about. It's just one of those things that happens in this business. We were just cars on the highway, and Lorne veered off in a different direction. There's nothing more to it than that. We're real happy to have Tony in the band. He's just a kid — 21 years old — so he's got a lot of learning to do. But

McDonald's. There were some real low points for this band, but we've lived through them real well. I mean Kendall and I have been in the same band for 10 years now. You learn to roll with the punches when you're playing for that long.

HP: Great White has a wild reputation. How crazy have things been on the road this time?

JR: The girls we attract — and we do attract a lot of them — are really crazy. We love 'em. Just the other day we heard some screaming coming out of Audie's room, so we went in there and found him tied stark naked to the headboard of his bed. Evidently two girls he had picked up decided that they didn't want him going anywhere, so they tied him up and left him. When he finally realized they weren't coming back, he had been tied up for two hours.

HP: Are things always that wild for Great White?

JR: Yeah, but you get used to the sight of about a dozen naked girls walking through your room in the morning to use your shower. After a while you just open one eye, check 'em out and go back to sleep. We party real hard, but we work real hard too. We take playing rock and roll very seriously. Having a good time and enjoying ourselves is near the top of our list, but playing the best we can — and making sure the record company likes us — is even a higher priority. We've learned our lessons real well. □

Cinderella

by Rick Evans

Will Lightning Strike Twice?

Neil Zlozower, Inc.

Eric Brittingham: One of the most dynamic stage performers around.



Philly Rockers Hide In Studio To Complete Second LP.

It was 3 pm as the van pulled up in front of the record store's back entrance and dropped off four figures. Quickly, as if on a mission from the CIA, the truck drove off to avoid attracting attention to the long-haired men it had just deposited in the suburban parking lot. "Hey man, I hate to say this, but the door's locked," one of the four said to the others. "You better start knocking real hard," said another, "because in about thirty seconds everyone's gonna know we're back here and all hell's gonna break loose."

On the other side of the record store, nearly two thousand fans — including many extremely attractive young women who had waited patiently since ten that morning — began to push and shove as the time neared for them to finally meet their heroes. Little did they imagine that all they had to do was walk a few paces around the corner, where their idols were pounding on the back door, trying vainly to arrive safely at one of the dozens of record store signing parties they'd been holding on their latest U.S. tour. But like everything else that's happened for Cinderella during the past year things worked out fine once the store owners hustled the band safely to the platform where their appearance was to take place.

Countless analogies have been drawn over the past year between this Philadelphia-based quartet and the fairy tale character Cinderella. Certainly both have enjoyed their moments of glory after years of toil and trouble, but unlike the storybook heroine, the clock seems unlikely to ever strike midnight on Tom Keifer, Eric Brittingham, Fred Coury and Jeff LaBar. With the success of their debut LP, **Night Songs**, this unit has firmly established itself as one of the brightest lights on the current hard rock scene. They're a group that has managed to focus public attention on their music rather than on their image, a factor that should lead to a long and happy life atop the rock pile.

"We went through all that glam stuff years ago," Keifer explained. "We got it out of our system before people caught on to us, so now we put most of our energy into the songs. We're not saying that looking good onstage isn't important, and when we headline next year we're going to make sure we've got a great looking show. But we learned through experience that if you want to make it in this business and stick around for a while, the material you write had better be strong."

To support his words, Keifer is currently sequestered somewhere in Philadelphia with his new wife, working on songs for

Cinderella's second LP. It's an unwritten commandment of rock and roll that a band "shalt not write new material while on tour". But Keifer — who's responsible for virtually all of Cinderella's material — has dismissed that notion, stating that much of the band's upcoming vinyl venture was conceived in hotel rooms, tour buses and backstage dressing rooms across America.

"I have the ability to get into the right frame of mind to write songs wherever I am," Keifer said. "I have my little portable tape machine, so I just roll it to where I am, plug in my guitar and start working. In fact, I think songwriting is a great way of killing time when you're on the road. With a schedule like ours, where you're either on the bus traveling between cities, at an in-store appearance or getting ready for a gig, there really isn't that much free time. But I've learned to make the most of any 'down time' I have. I think it's better to spend that time trying to write than watching a game show on TV."

So what might we expect from Cinderella's next LP? Will we be treated to a second dose of the hard-hitting yet instantly accessible material that abounded on **Night Songs**? Will the band try their hand at some new concepts? What are the guys up to?

"This record will probably be similar to the last one for a number of reasons," Keifer said. "The main reason is that's the way I write. I take my influences — bands like the Stones and Aerosmith — and I combine them with whatever's inspired me to write that particular song. We have no desire to change that process because that's the kind of music we really enjoy doing."

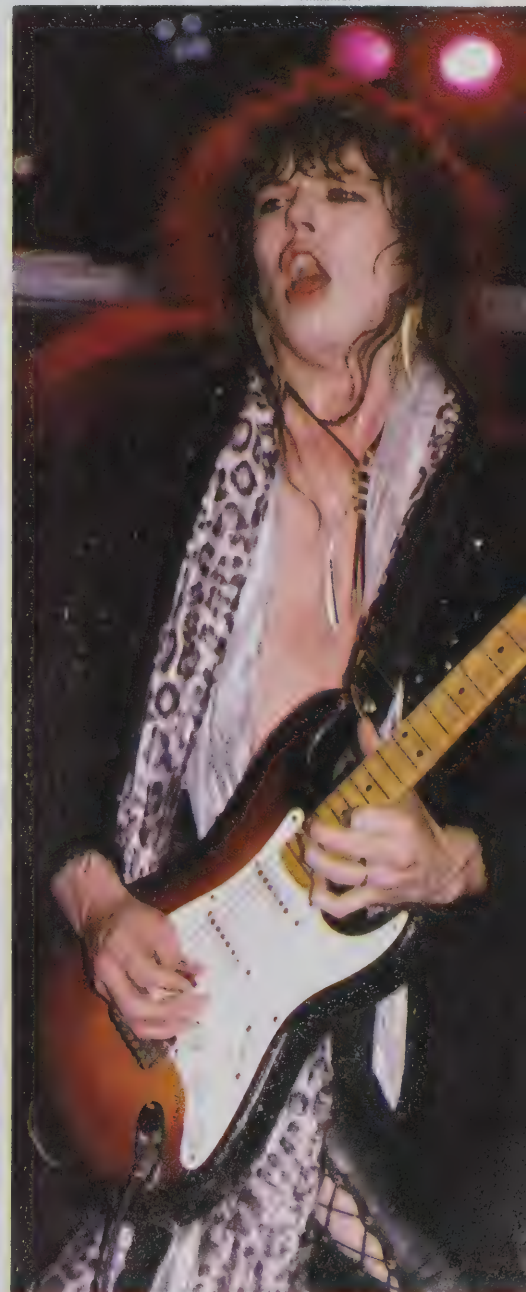
"Another reason this album will be similar to the last one is that some of the material that will be on it was written before **Night Songs** was even recorded. When we used to play the clubs in Philadelphia, we developed a repertoire of about 50 songs — we needed that many so we could play a couple of shows at the same place and not keep repeating the same material. When we went into the studio to record **Night Songs**, we played all the cuts for our producer, Andy Johns, then asked him to pick the ones he liked. There are some tracks from back then that are our favorites, and I wouldn't be surprised if they popped up on this record. Some of them are even better than the things that made it onto the first album."

With **Night Songs** having sold over 2,000,000 copies, Cinderella know the pressure is on to produce a second LP of equal quality. The group is painfully aware of the many bands before them who failed

to repeat their initial success in subsequent releases. The guys in Cinderella, however, are confident they'll not fall victim to the proverbial "sophomore jinx". They're determined that when the clock strikes 12 for this album, they'll be able to produce another glass slipper that will transform into a double-platinum success.

"It's silly when people talk to us about the pressure we're supposed to feel," Tom stated. "The pressure is there because we were successful before. But the reason we were successful is because we're a good band. All we've got to do is keep producing the best material we're capable of. That's really not too much to ask." □

Annunziata Di Santo

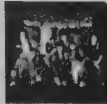





Tom Keifer: "Our next record will probably be similar to this one."

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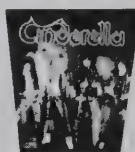
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Michael Sweet: The subject of critical scorn and fan praise.

Neil Zlozower, Inc.

by Winston Cummings

Take it from Robert Sweet, it's not always easy being in Stryper. Sure, there are benefits to being part of metal's premier Christian band, but sometimes the questions of doubters, the ridicule hurled by the rock press and the anger of more hell-bent headbangers can make even the staunchest believer question his motives.

"Actually, we like it when we run into people who think differently than we do," Sweet said.

"It would be boring if everyone we met shared the exact same beliefs as us. If that were the case, there probably would not even be that much need for Stryper. We feel we're on a mission to show that a band can play rock and roll while maintaining Christian ideals. There have been times while we've been on tour when we've run into people who've called us every bad name in the book. But we kind of expect that. We've set ourselves up for that kind of treatment because we've made our religious stance so

prominent. But if we had kept it to ourselves and just gone onstage every night and performed, we wouldn't have been true to our beliefs."

Being true to their religious beliefs has motivated Stryper to stay on the tour trail for the last seven months, traveling across the U.S., as well as to Europe and the Orient. Wherever they've gone drummer Robert Sweet, his singing brother Michael, bassist Tim Gaines and guitarist Oz Fox have brought the Bibles and infectious rock hooks which have made Stryper one of the most unique — and successful — groups in the rock world. Even in Japan, where the band's religious beliefs are far from the majority, Stryper's approach has won nationwide praise.

"It's funny, but in Japan, where the Christian population is obviously much smaller than it is in the United States, we get less friction than we do in a lot of places at home," Robert explained. "It seems like over there the people have a much more open attitude towards both entertainment and religion. They understand what we're trying to do, and the fans and the press have welcomed us with open arms. Hopefully, one day it will be like that in America as well."

"We've really learned a lot by touring the world," he added. "Seeing other cultures and being exposed to other religious beliefs has only strengthened our own beliefs. We are the first to say that everyone has a right to believe in what they want, but it is our job to tell all our fans about the wonders of Jesus Christ. We don't necessarily go in for the negative approach that some of the TV evangelists use, where people are threatened with hell if they don't turn their lives over to Jesus. We prefer to stress the wonders of Christ rather than the negatives of not accepting him as your savior."

Despite their missionary work around the world, Stryper haven't avoided the pointed barbs of TV preachers like Jimmy Swaggart, who has labeled the band "blasphemous". While Stryper admit to being hurt by Swaggart's assertions, they quickly state that lack of support from the mainstream Christian front will never deter their efforts.

"We've always had a great deal of respect for Reverend Swaggart," Sweet stated. "We have heard some of the things he said about us, and they have definitely bothered us. He was one of the main reasons we all turned to Christianity in the first place. So we can't understand why people like Reverend Swaggart can't appreciate what we're trying to do. We're trying to present the word of the gospel, just like he is; we're just approaching it from a different perspective. We think it's ridiculous that some people in the religious community think what we're doing is wrong. We have a better shot at getting our message to the kids than they do. They just don't want to accept that."

Stryper's primary means of communicating



Robert Sweet: "Heavy metal doesn't need to be depressing."

their religious beliefs to the masses has been through such LPs as **Soldiers Under Command**, and last year's "gold" **To Hell With The Devil**. Each disc has been loaded with religious references and lyrics that quote heavily from the scriptures. Stryper believe they can communicate even more effectively in the future by streamlining their style and presenting a more uplifting, positive musical message.

"Heavy metal doesn't need to be ominous and depressing," Sweet explained. "We went to Van Halen and Kiss concerts when we were growing up and we saw the positive energy their shows created. The only thing we felt was wrong there was that most of that positive energy was directed towards hedonistic pleasures like getting high or drunk, rather than to praising the Lord. We want our albums and concerts to create that same kind of positive energy, then take that and direct it towards God."

"The next album will be a major step in that direction," he added. "The last album spoke about the dangers of hell, and that's all fine and good. But we think it's time for us to turn our attention towards the wonders of heaven and

"We've set ourselves up for a lot of criticism, but we don't mind."

salvation. That's why on the next album we'll be rocking just as loud as ever, but the message of the lyrics will be a much more positive one. We know that our audience is getting bigger all the time, and we're very aware of the responsibility that comes with success. We plan on turning our success into a forum for praising God."

While some still scoff at the notion of God and heavy metal existing side by side, Stryper's international success has shown that this "unholy" marriage can yield big dividends, both in a religious and a financial sense. In the wake of the recent "PTL Club" controversy, however, one must question whether Stryper are using their religion solely for monetary gain or if, in fact, their motives are of a higher plane.

"We saw what happened with the PTL," Sweet said. "That was a sad thing to see because it brought a black cloud over the church. But Stryper are not a ministry in the strict sense of the word. We never claimed to be a non-profit organization. We're trying to spread the word of the Lord in our own way, and the bottom line is that people are free to accept it or not. That goes for us as well. If they like us, that's great; if they don't they should just leave us to those who do." □



**OZZY
OSBOURNE**

Never A Dull Moment

The Metal Madman Reveals The Reasons For His Parting With Jake E. Lee.

by Paul Hunter

Change is nothing new for Ozzy Osbourne. During his 39 years on this planet, the Oz has been faced with enough personal and professional turmoil to fill any soap opera. After all, this man has battled alcohol and drug addiction, seen his first marriage fall apart due to his erratic behavior, and lived through the death of Randy Rhoads. In light of what he has had to deal with in the past, simply changing guitarists shouldn't rate too high on Osbourne's personal distraction meter. But no one who has dealt with Osbourne in the months since his surprise firing of guitarist Jake E. Lee can say that Ozzy has taken this latest change in his life well. In fact, when we recently hooked up with the Oz after his sixteen-date tour of English prisons last summer, he was still rather upset about the split.

Hit Parader: Ozzy, you've been rather evasive about telling people exactly what happened between you and Jake.

Ozzy Osbourne: Well, then let's tell what went on. The fact of the matter is that Jake showed himself to be fucking unreliable, and that's something I couldn't put up with. He reached a point where his ego got the best of him. I don't want to make it sound like I'm putting Jake down, but the truth does hurt a little. His attitude said that he didn't need me anymore, that he had gained enough recognition from being in this band to head out on his own. Whatever chemistry we had as friends and as musicians was lost at that point. Jake felt I was holding him back, evidently. My band is a team, and if anyone doesn't want to be part of that team anymore, there's nothing I'll do to stop them.

HP: You make it sound like the problems between the two of you happened very suddenly.

OO: They did. We drifted our separate ways without really knowing it, which is the sad part of the whole thing. One day it just seemed that Jake felt the band revolved around him, and that he could do whatever he damn well pleased. I've worked very hard at creating a career for myself, and one of the things I've always valued is being reliable. I may not want to do a show every night, or even do an interview, but I know I have to because I said I would. If I want to go out and get bloody drunk the night before, that's my business. But if I have an appointment scheduled for ten the next morning, I damn well better be there.

HP: So Jake missed some appointments?

OO: It was more than that. I'd say, "We'll have a rehearsal tomorrow morning," and Jake wouldn't show up until the afternoon. That shows absolutely no respect not only for me but for everyone else in the band as well. I was busting my ass to promote the band, to make this group as big as it could be, and Jake's attitude had become, "Don't bother me with those

details." I wasn't doing all that work just for me — I was doing it for him and the rest of the band as well. We all shared in the success we had. But once I saw his change in attitude my feeling was, "Fuck you if that's the way you feel."

HP: How did you find your new guitarist, Zack Adams?

OO: I went through a by-now very familiar audition period. Unfortunately, I've had to do that a number of times in recent years, and it's never easy. When word got out that I was looking for a new guitarist, I got literally thousands of tapes from kids all around the world. The tough part was wading through them and separating the genuine talents from the wackos who just wanted to meet me or the guys who really couldn't play. Generally, only about a third of the people who submit tapes are even worth listening to. But the rest of my band — Randy Castillo and Phil Soussan — were great at screening the tapes. Zack just happened to pop up as someone a number of people mentioned to me, and when we met, we just hit it off.

HP: What do you look for in a young guitarist? After all, you've uncovered some of the best in recent years.

OO: The key for me is to find someone who really wants to play. It's almost better to get someone who loves playing guitar than someone who's really incredibly talented. Of course, it's great when you find someone like Randy Rhoads who had both qualities, but that's obviously very rare. I want people in my band who haven't forgotten what it's like to have an empty stomach.

"The fact is that Jake proved himself to be totally unreliable."

HP: What made you decide to play in men's prisons in Britain last summer? That seems like a strange tour even for you.

OO: Well, my wife certainly didn't have to worry about groupies on a tour like that. (laughs) Actually, the reason I did it was to work on some material with the new guitarist. I wanted Zack to fit in with the rest of the band before we went into the studio, but I didn't want the press looking down his ass at every show. Someone came up with the idea of doing a prison tour because that would give us the chance to get the feeling for the road without having to worry about press reaction. It was a pain to get permission to do it, because we had to get Margaret Thatcher's permission. Can you believe the Prime Minister had to waste time signing papers that allowed us to play those prisons? My only fear was once we got in to those places they wouldn't let me out.

HP: So how is the new material shaping up?

OO: It's fucking great! I'm pleased because there's a fire to the playing that's been missing lately. I'm certainly not putting the material on **The Ultimate Sin** down, because that was one of my most successful LPs ever. But I don't think it had the same degree of creativity some of my earlier albums did. I want to get back to making exciting music, and if that means dumping a guitarist who is more interested in working on his car than playing rock and roll, so be it. □

Indie REVIEWS

by Andy Secher

RATING SYSTEM: ***** = excellent **** = very good *** = good ** = fair * = poor

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Kill For Pleasure *Blood Feast*

Needless to say, Blood Feast's *Kill For Pleasure* isn't for the faint of heart. The LP may best be described as the musical equivalent of a Grade-B slasher flick — filled with images of blood, death and evil. Vocalist Gary Markovitch, guitarists Mike Basden and Adam Tranquilli, bassist Lou Starita and drummer Kevin Kuzma present their guts 'n gore songs with a degree of skill and conviction, but one must question what this New Jersey unit hopes to achieve with their music. If their intent is merely to outrage and disgust, then they're doing a helluva job accomplishing their goal.

Rating: ***



Lizzy Borden: Major-league bound in the near future.

Time's End *Saint*

While Saint isn't about to make anyone forget the greats of the metal empire, one must grant them a grudging nod of acknowledgement for their attempts to meld the black metal and mystical metal realms. In fact, on such songs as *Through You (I Am Winning)* and *Island Prisoner*, the band's message is almost uplifting as they battle against the forces of evil and darkness. But let's face it, it's hard to take seriously lyrics like, "Don't miss the end of the world/It's the greatest show on earth."

Rating: **

Begins With A Nightmare *Savage Steel*

Hailing from Canada, Savage Steel seem well on their way to establishing themselves as one of the brightest new lights on the power metal front. On the band's LP *Begin With A Nightmare*, guitarist Marshall Birch, vocalist Paul Gleneicki, bassist Mark Taluitie and drummer Brian Vella play with conviction and class, showing a deft understanding of the intricacies of the power metal field. Check out tracks like *Hit From The Rear* and *The Betrayal* — they're a notch above the drivel that's passing for much "indie" metal music these days.

Rating: ***

Assmaster *Raging Slab*

Somehow the world of comedy and heavy metal never seem to hit it off. On their debut LP, *Assmaster*, the band Raging Slab make a stab at playing "humor metal" — with, at best, mixed results. Granted, song titles like *Rocks Off Is Rocks Off* and *Alpha Jerk* may bring a certain sophomoric smile to one's face, but unfortunately the group's musical efforts fall flat. At least the band has put a comic book detailing the adventures of Assmaster inside the album sleeve so you have something to read after you toss the album in the trash.

Rating: *

Metalized *Sword*

On their debut LP, *Metalized*, Sword have constructed a powerful array of metal anthems that are both hook-laden and heartfelt. On tracks like *Children Of Heaven*, *Outta Control* and *The End Of The Night*, guitarist Mike Plant, drummer Dan Hughes, vocalist Rick Hughes and bassist Mike Larock play loud and fast — but with a healthy dose of melody as well.

Rating: ***

Visual Lies *Lizzy Borden*

In the months ahead Lizzy Borden seems destined to emerge as one of the major forces in the shock rock world. Drawing on influences such as Ozzy Osbourne and Alice Cooper, this West Coast rocker has created a sound and style that somehow manages to be refreshing and new despite its somewhat dated inspirations. *Visual Lies* represents Lizzy Borden's coming of age — a hard-hitting collection of metal mashers that mark the man for the major leagues in the near future.

Rating: **** □

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BON JOVI

A Change Of Pace

Jon And The Boys Plot Their Next Career Moves.

by Rick Evans

1987 was quite a year for Bon Jovi. A quick recap of the band's achievements over the last 12 months sound like a fantasy dreamed up by some high-powered record executive: over eight million copies sold of their LP **Slippery When Wet**, and a year-long international tour that played to four million people while grossing an estimated thirty million dollars. Any way you slice it, those numbers add up to big bucks for Jon and his band of merry men — Richie Sambora, Tico Torres, Dave Bryan and Alec John Such. But according to Jon, he hasn't seen much of the big money yet.

"We know there should be some pretty big checks coming in," he joked as the band prepared to play one of the final dates of their tour. "We keep hearing about 'em, but I'll be damned if I've seen any of 'em yet. When we do, I promise there will be a party to end all parties. I mean, we've never done any of this just for money. You could never make us work as hard as we have just for that. But after struggling for a few years, all of us think it's pretty cool that things are turning our way."

So how are we to surmise that mega money will change Bon Jovi? Will it turn the band members into moody celebrities who only come out of their plush homes to hop into nearby limousines? Will it turn them into gentlemen of leisure who'll prefer to chase good times around the globe instead of working their butts off in the studio? Not on your life, buster.

"It's amazing how the guys have stayed the same throughout the whole tour," a member of the Bon Jovi entourage stated. "I think in the back of our minds we were afraid that

once the really big sales figures came in and Bon Jovimania started, some of their egos would get a little out of joint. Well, that hasn't happened. We've all seen other bands get into trouble when big success has come to them but these guys are smart enough to know what to do and what to avoid. Watching them handle success should be a lesson to a lot of other bands."

It certainly hasn't been easy for Bon Jovi to maintain level heads when all around them hell was breaking loose. At times, it seemed as if the entertainment world had been turned into a private party for the Bon Jovi boys — their images filled magazine covers, television video shows and radio time-slots galore. But when you're dealing with Jon Bon Jovi, you're not dealing with some rube who just stepped off the slow boat. This is a streetwise guy off the streets of New Jersey, and that street-savvy has served Jon well through this incredible past year.

"If I've got a swelled head, all I've got to do is speak to my father. He'll put me in my place in a hurry," Jon said, referring to the man who not only has been a guiding light in his career, he's also been Jon's lifetime barber. "Around my house, we've never believed in stars or star trips. Everyone's the same — I guess some of us are just a little luckier than others."

To some, Jon's next career move would seem obvious. After all, in this era of multimedia stars where TV performers routinely pick up microphones and record albums, wouldn't it make sense for Jon to take his pretty-boy looks to Hollywood? According to some sources in the entertainment field, overtures along those lines have already been made. But as far as Jon is concerned, Hollywood can take their movies and

shove 'em. This guy just wants to rock!

"Anyone who says that I've talked about doing movies or becoming an actor is a liar," an obviously peeved Jon stated. "I'm a musician and that's all I want to be. It's really annoying to hear people say that fans bought the album because they liked the way I looked on a magazine cover. I mean, I'm glad they bought the record and I thank them for that, but the fact is that we've never put my picture on the album cover for a reason. With this band the music comes first. If people like the way I look, or the way Dave looks or the way Richie looks, that's all a bonus. That attitude will never change. You'll never see me trying to do a guest spot on TV or acting in a movie. That's not my style."

Still, one must wonder where Jon and the boys can go from here — where *does* one go from up? The answer, according to Jon, is even higher! Though the incredible success of **Slippery When Wet** surprised even the band members themselves, the group knew this album had to be the one that gained them mass commercial acceptance. After teetering on the brink of success with their first two LPs, **Bon Jovi** and **7800° Fahrenheit**, the guys were well aware that this time they needed a dose of that commercial magic. Needless to say, following up the disc's record-shattering success won't be easy, but Jon feels the group will find a way of doing it.

"We've already been throwing ideas around," he said. "While we're on tour I get together with Dave or Richie during the afternoon or before soundcheck and we bounce around a few melodies we've come up with. I can't say we're doing serious writing yet, but I think we will have some great stuff ready for next time. We're not one of those bands who want to try something radically different every time they make an album. We're real happy with the music we've made, and we want to keep doing things in the same vein."

So what lies ahead for Bon Jovi? The answers appear fairly simple — by March the band hopes to return to the recording studio to begin work on their next LP. More than likely they'll once again trek up to Vancouver to work with producer Bruce Fairbairn, the wizard behind **Slippery When Wet**. With any luck, the new disc will be ready in August, exactly two years after **Slippery When Wet** was released. From there, the whole process of life on the road will begin again. It's a tough and demanding schedule, but the rewards are great. As Jon so aptly put it when he was questioned about the band's future plans, "There's just no rest for the wicked." □



Jon Bon Jovi

Eric Lander



Jeffrey Mayer

Slash and Axl Rose: "We're really not *that* sleazy."

GUNS N' ROSES

Gutter Rats

*New West Coast Sleaze Kings Reach The Big Time With
Appetite For Destruction.*

by Paul Hunter

Sometimes an album title reveals all you need to know about a band. In the case of Guns N' Roses' debut disc, **Appetite For Destruction**, those three words capture the essence of these L.A. bad boys as well as any mere words can. In their brief, if not already noteworthy career, vocalist Axl Rose, guitarist Slash, bassist Duff McKagen, drummer Steven Adler and guitarist Izzy Stradlin have created a mini-legacy filled with enough fist fighting, girl grabbing and cop clashing to make even Motley Crue green with envy. But perhaps even more importantly —

and we do stress the word "perhaps" — the boys have also shown they can create music just as brash and powerful as their offstage personalities.

"The songs are what mean the most to us," Rose explained. "We know that a lot of the magazines have picked up on our image and some of our offstage escapades, but we don't want the songs to ever be overlooked. The fact is we all write, and we all write well. We're willing to go through hell if we can get a good song out of it. If that means sleeping on the street for a week or being hassled by the law, I don't care. When I'm up onstage singing the words that capture that experience, it's all worth it."

If hardship is the price a band has to pay to earn their degree in the college of heavy metal, then Guns N' Roses have paid that price and then some. A conversation with any of the band's tattooed, sun-glassed, long-haired members is like a trip into a rock and roll twilight zone filled with fast cars, faster women and just enough trouble to keep anyone on their toes. But instead of being the least bit self-conscious about all this derring-do, the Guns boys take it all in stride. They view their lives as a sort of three-ring circus where the goal is to have a great time and never fall over the high wire.

"We're not really *that* sleazy," Slash laughed. "I think we just look that way

when people compare us to a lot of other bands out there right now. If you compare us to a bunch of posers like some of the bands in L.A., then we come across real street and real sleazy. Let's face it, a lot of what we do stems from sexual repression in our childhood. We're just letting all the stuff we've had stored up over the years out at the same time."

"It also has to do with living in L.A.," Axl added. "This is a city where a band can get away with murder. That's why so many great groups have come out of here over the last few years — eccentric people just naturally tend to gravitate towards L.A. and so did we. We're all from different places — Slash was born in England, Izzy's from Indiana, Duff's from Seattle— so we had to come a long way to get here, but once we did, we knew we had found rock and roll paradise."

The mysterious gravitational pull that drew the members of Guns N' Roses to L.A. began exerting its influence back in 1985 when the group's members ran into one another in the clubs around the City Of Angels. Soon the five budding musicians had moved into a rundown apartment in the heart of town and made a reputation for themselves by throwing some of the wildest parties a city known for its wild parties had ever seen. It wasn't unusual to find 200 people crowding the alleyway next to the band's apartment on a Saturday night, drinking beer, listening to music and having themselves a fine ol' time. Soon Guns N' Roses took their party-hearty attitudes into such legendary clubs as the Roxy and the Troubadour, where their hard-edged, instantly memorable sound soon won them a dedicated bunch of G N'R converts.

"For a long time, we just lived on the generosity of people we knew — mostly girls," Slash said. "We knew lots and lots of women, and most of them were always willing to give us what we needed — and I mean *whatever* we needed. Our goal was just to stay one step ahead of the law, which wasn't always easy. Sometimes it seemed like every time we made a new friend we made a new enemy, and some of those people were really after our asses."

The band's dedication to their music eventually led them to produce an EP called **Live... Like A Suicide**, a rollicking, raw, collection of tunes that showed the promise beneath the hair, shades and tattoos. Almost immediately after the EP's release, Geffen Records stepped in with a sizable advance, and got the band off the streets and out of the clubs long enough to get them into the studio with producer Mike Clink. The results, **Appetite For Destruction**, proves that all the hype surrounding Guns N' Roses wasn't wrong: this is a band that can rock with the best of 'em.

"I think we've come up with a sound that's pretty interesting," Axl said. "It's got some elements that people can recognize, but we're not ripping anyone

off. Our goal is to break down as many barriers as we can. By that I mean that we want to break down musical barriers by coming up with something really different, but we also want to break down some of the barriers that have popped up in people's minds. Lots of people don't want to deal with something that challenges their notion of what good music is. But we want them to do that. If you take two or three songs from the album, they have very different sounds to them. They all have basic similarities, but I use different singing voices and Slash uses different guitar sounds. We don't want to

play it safe. Rock and roll isn't about taking the easy way out — we want to challenge people and have them respond."

"We just want people to listen to us with an open mind," Slash added. "Sometimes when a band comes from L.A. and has a certain look, they're classified and categorized before they even have the chance to open their mouths. If people do that to us, they'll be making a big mistake. People will probably love us or hate us, but that's okay. No matter what people think, we're just gonna keep playing rock and roll." □

Mark Weiss/MWA



Izzy Stradlin: His chunky guitar riffs give Guns N' Roses their musical bite.

Vinnie Vincent Invasion



Vinnie Vincent (left) and Dana Strum: "We attract women like magnets."

The Invasion Continues

Former Kiss Axe Slinger Puts The Pedal To The Metal On Second LP.

by Andy Secher

Vinnie Vincent pulls no punches. Ask the former Kiss guitarist an honest question and you know you're gonna get an honest answer — even if that means stepping on a few toes. But then, avoiding controversy has never been Vinnie's style; he's always preferred to tackle sticky situations head-on. After all, anyone who'll go onstage in a black Tina Turner fright wig, wearing enough makeup to keep Revlon in business for a year and carrying a pink guitar isn't exactly a wallflower. Despite — or perhaps because of — the controversy Vinnie's debut album and tour caused last year, the man and his Invasion force (bassist Dana Strum, vocalist Marc Slaughter and drummer Bobby Rock) are back for more with a new album that raises their metal meter to new heights of heaviness. So who is this man who wears lipstick yet plays some of the best guitar licks around? We tried to get to the bottom of the Vinnie Vincent enigma during our recent conversation.

Hit Parader: Vinnie, you're a tough guy to figure out. On one hand, you wear outrageous "glam" makeup, and on the other, you play virtuosic guitar. What gives?

Vinnie Vincent: People have a lot of trouble associating glam and good playing; I know that. Anyone who wants to be taken seriously as a musician feels like he's got to play it real straight. My background, being a member of Kiss and living in L.A., told me that it was cool to look outrageous yet still play serious rock and roll. That's what we tried to do on the last album and tour, though we did tone down the makeup while we were on the road. By the end of the tour, when we were opening for Iron Maiden, we were looking very different from when we first went out as special guests with Alice Cooper.

HP: So are we to understand the image has now changed radically?

VV: It's back to the way people remember Vinnie Vincent with Kiss. I'm not trying to be totally outrageous anymore. It's not so much that the image has changed as it's evolved. You've got to remember that when I started working on the first *Invasion LP*, it was basically me working alone. Since then we've developed into a band, and because of that everything from the way we look to the music we make has changed to some degree. If anything, we're heavier than ever on the new album, but the look has definitely toned down.

HP: How does your second album differ from the first?

VV: The first record was something I really did for me. I didn't know how the fans would accept it, or if it would sell at all. As it is, it did very well and has passed the "gold" sales level — which is great for a debut LP. But that record was kind of self-indulgent. It had a lot of guitar, with long solos and lots of killer riffs. We've kept the best aspect of that, most notably the riffs, and expanded upon it this time. This is a band album where everyone has been able to contribute and mold our studio sound. After spending the better part of a year on the road last year, we really got to be a very cohesive unit.

HP: Needless to say, you feel the new LP is better than the first?

VV: I'll go even further than that. I don't know how many *Hit Parader* readers are old enough to remember when the first Led Zeppelin album came out. Well, if they weren't, I'll tell them that there was a good buzz about the band, but it wasn't until their second album came out that people started creaming in their pants. Now I'm not comparing us to Led Zeppelin, but the difference between our albums is similar to theirs. Our first one was a strong record with a lot of great rock and roll on it, but when people listen to the second one, it's the difference between night and day. Another example would be between the Kiss albums *Creatures Of The Night* and *Lick It Up*. When we were doing *Creatures*, we knew it was a good record, but we were still trying to find out what everyone was capable of doing. By the time we recorded *Lick It Up*, we had spent time on the road and were really a band. That's the way it is with the Vinnie



Neil Calandra

Marc Slaughter: His vocal talents are heard on vinyl for the first time on the band's second LP.

Vincent *Invasion* now. We've become a band in the best sense of the word.

HP: This is the first time that Marc Slaughter is singing with the band in a studio setting. How different is it working with him compared to Robert Fleischman, who sang on the first record?

VV: Actually, it's very funny, because Marc was the guy we originally wanted to have in the band even before we hired Fleischman. He had sent us a brilliant demo tape, but he hadn't put his phone number on it. Finally, a few months after the album was done, he got back in touch with us, and when he sent us a new tape, we realized we really wanted him in the group. Let's face it, Fleischman wasn't the right guy for us. Everyone always wanted to know who the weird guy with the short hair was. Nobody liked him, I was just looking for a guy with a strong voice, and Fleischman's name came up. But we were happy to get rid of him and get a great singer like Marc in the band. On this album he's incredible — what a voice!

HP: Do you feel you've finally overcome your Kiss association and established yourself as an artist separate from Gene Simmons and Paul Stanley?

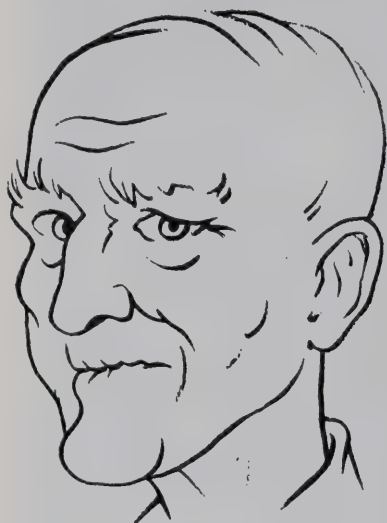
VV: I have no desire to overcome any part of my association with them. I can say very proudly that without Gene and Paul's help, I never would be where I am today. Being part

of Kiss was an incredible opportunity for me, and it hurts whenever I read where I supposedly said something negative about them. That's not true. The simple fact is that while we may have had our share of disagreements, that had nothing to do with why I left. I have the utmost respect for them and for Kiss, but I think they understood my desire to have more artistic control over the music I was making.

HP: You and the band have developed the reputation for being rather wild on the road. How true are those stories?

VV: The truth is that we attract women like we're magnets. Every night on our tour bus is incredible. There were times on the last tour when we had ten women on there at the same time. We'd just try to juggle them into the back room as quickly as possible. But that's all part of rock and roll. We like to have a good time, but we take what we do very seriously. I've been working a long while to get some recognition in the industry, and I feel I'm finally getting the kind of respect I want. This band has a lot to offer. The fans found that out on the road last time. Sometimes we'd go on before Alice or Maiden and their fans would take one look at us and say, "Fuck you." But by the time we finished playing 40 minutes later, those same fans were cheering for us louder than anybody else. □

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BOYS' NIGHT OUT

As recorded by Sammy Hagar

SAMMY HAGAR

*I'm sorry baby if my mood's
been changin'
But my social life needs some
rearrangin' yeah
Well I got nothin' against my ole
lady
But every now and then a man's
gotta get out and get crazy
I need a boys' night out
That's all baby
Boys' night out.*

*We'll do some drinkin' and
maybe hurt ourselves real bad
I guarantee the best time that
we ever had
So don't stay up 'cause I'll be
out all night
Don't try and see me 'cause I'll
be outta sight
One more boys' night out yeah
Boys' night out
Boys' night out*

*Now what do you say fellas one
more
Boys' night out
That's all baby
Boys' night out.*

*I'll do my best to stay outta jail
'Cause my ole lady she ain't
never gonna go my bail
I hope that Eddie doesn't start
another fight
Cuz if we get too high you know
baby we just might
I need help.*

*Boys' night out
Boys' night out
One more
Boys' night out
Boys' night out uhhhhhhh
Boys' night out uhhhhhhh
Boys' night out
What's happening mama
Boys' night out
That's all.*

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*Hey I'm down and out
But don't count me out
Listen here babe
Gonna show you what it's all
about.*

*It's time for love
And you're welcome to it
It's a dirty job
But somebody's gotta do it.*

*So here I am
Do you want me now
Just show me where
And I'll show you how
I wanna know.*

*No, no, no, no
Don't say you won't if you will
No, no, no, no
Don't say you've had your thrill
No, no, no, no
Don't say you can't 'cause you
can
No, no, no, no
Baby don't say no, no, no.*

*What's mine is mine
And yours is mine
Baby just sign
On the dotted line.*

*You got nine lives
Like an alley cat
Just stick with me
And I'll show you where it's at.*

*You never lied
So take a bow
That was then
And this is now
I wanna know.*

*No, no, no, no
Don't say you won't if you will
No, no, no, no
Don't say you've had your thrill
No, no, no, no
Don't say you can't 'cause you
can
No, no, no, no
Baby don't say no, no, no.*

*Just when you thought it was
safe
Gonna show you where
Gonna show you how
Don't stop me now
Got my foot in the door.
(Repeat chorus)*

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BAD BOY BOOGIE

As recorded by Motley Crue

NIKKI SIXX
TOMMY LEE
MICK MARS

*Found a girl she's mama's pride
I tattooed her and now she's mine
I'll make the toast you raise the glass
Just a few words to kick the world in the ass.*

*'Round and 'round the town
The same ol' story is told
Better lock up your daughter
When the Motleys hit the road.*

*We're innocent in every way
Like apple pie and Chevrolet
Sweeter pies with different shapes
38-28-38.*

*In and out of town alibis fit like a glove
Tell your daddy not to thank us
Honey you're a labor of love.*

We do the bad boy boogie

*Bad is bad
Bad boy boogie
Bad is bad.*

*I got my finger in the pie
My hand in the cookie jar
It's just a lick and a promise
In the back seat of my car.*

*There's a method to the madness
We never kiss and tell
Have a drink on the boys
We'll entertain you in style.*

*We do the bad boy boogie
Bad is bad
The bad boy boogie
Bad is bad.*

*I got my finger in the pie
My hand in the cookie jar
It's a lick and a promise
In the back seat of my car.*

*The bad boy boogie
The bad boy boogie
The bad boy boogie.*

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WILD SIDE

As recorded by Motley Crue

NIKKI SIXX
TOMMY LEE
VINCE NEIL

*Kneel down ye sinners
To streetwise religion
Greed's been crowned the new king
Hollywood dream teens
Yesterday's trash queens
Save the blessings for the final ring amen.*

*Take a ride on the wild side
Wild side.*

*I carry my crucifix
Under my deathlist
Forward my mail to me in hell
Liars and the martyrs
Lost faith in the father
Long lost in the wishing well
Take a ride on the wild side
Wild side.*

*Fallen angels
So fast to kill
Thy kingdom come on the wild side
Our father
Who ain't in heaven
Be thy name on the wild side.*

*Holy Mary
Mother may I
Pray for us on the wild side
Wild side
Wild side.*

*Name dropping no-names
Glamorize cocaine
Puppets with strings of gold
East L.A. at midnight
Papa won't be home tonight
Found dead with his best friends' wife
Take a ride on the wild side
Wild side
Take a ride on the wild side
Wild side.*

*Fatal strikes
We lie on the wild side
No escape
Murder rape
Doing time on the wild side
A baby cries
A cop dies
A day's pay on the wild side
Wild side
Wild side
Tragic life on the wild side
Wild side, wild side
Kickin' ass on the wild side.*

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EDGE OF A BROKEN HEART

As recorded by Bon Jovi

**JON BON JOVI
RICHIE SAMBORA
DESMOND CHILD**

*And there I stood
Just like a soldier
I was tough
Until I saw her
I said hello
But she just turned away.*

*Hey Romeo
Whatch'ya doing with my girl
Who are you using now
Well I turn and walk away
Turn and walk away
I'm the one who needs her
Now you can believe it
I'll be there to catch her when
she falls ooh.*

Here I am

*On the edge of a broken heart
I'm a man
On the edge of a broken heart
Here we stand
On the edge of a broken heart
So run if you can
'Cause you know I'm a man on
the edge
On the edge of a broken heart
I'm on the edge
On the edge of a broken heart.*

*I'm on the outside
Looking inside
You're with him
Who's on the wrong side now
Do you still think of me
I try to call
But no one answers
Two silhouettes
A private dancer
Lights go dim as the music
starts to fade away
Turn and walk away
I'm the one who needs you
Now you can believe it
I'll be there to catch you when
you fall*

*Ooh you better believe
I'm the man
On the edge of a broken heart.*

*Here I am
On the edge of a broken heart
I'm a man
On the edge of a broken heart
Here we stand
On the edge of a broken heart
So run if you can
'Cause you know I'm a man on
the edge
On the edge of a broken heart
I'm on the edge
On the edge of a broken heart.*

*And when I hold out my hand
I'll be reaching for you
I'll give it all that I've got
That's all I can do
When you're waiting for love
I'll be waiting for you.
(Repeat chorus)*

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HEADING OUT TO THE HIGHWAY

As recorded by Judas Priest

G. TIPTON
R. HALFORD
K.K. DOWNING

Hit 'em boys
Well I've said it before and I'll
say it again
You get nothin' for nothin'
expect it when
You're back seat drivin' and
your hands ain't on the wheel
It's easy to go along with the
crowd
And find out later on that your
say ain't allowed
Oh that's the way to find what
you've been missin'.

So I'm headin' out to the
highway
I got nothin' to lose at all
I'm goin' to do it my way
Take a chance before I fall
A chance before I fall.

You can hang in a left or hang
in a right
The choice it is yours to do as
you might
The road is open wide to place
your biddin'

Now wherever you turn
wherever you go
If you get it wrong at least you
can know
There's miles and miles to put
it back together.

And I'm headin' out to the
highway
I got nothin' to lose at all
I'm goin' to do it my way
Take a chance before I fall
A chance before I fall.

Makin' a curve or takin' the
strain
On the decline or out on the
wain
Oh everybody breaks down
sooner or later
We'll put it to rights we'll
square up and mend
Back on your feet to take the
next bend.

And I'm headin' out to the
highway
I got nothin' to lose at all
Gonna do it my way
Take a chance before I fall
Yes I'm headin' out to the
highway
I got nothin' to lose at all
I got nothin' to lose at all.

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and K.K. Downing.

CRAZY, CRAZY NIGHTS

As recorded by Kiss

PAUL STANLEY
ADAM MITCHELL

People try to take my soul
away
But I don't hear the rap that
they all say
That's alright
We're millions strong
This is my music it makes me
proud
These are my people
And this is my crowd.

These are crazy, crazy
Crazy, crazy nights
These are crazy, crazy
Crazy, crazy nights.

Sometimes days are so hard to
survive
A million ways to bury you
alive
The sun goes down like a bad,

bad dream
You're wound up tight
Gotta let off steam
They say they can break you
again and again
If life is a radio
Turn up to ten.

These are crazy, crazy
Crazy, crazy nights
These are crazy, crazy
Crazy, crazy nights.

They try to tell us we don't
belong
But that's alright
We're millions strong
You are my people
You are my crowd
This is our music
We love it loud.

Yeah and nobody's gonna
change me
'Cause that's who I am
These are crazy, crazy.
(Repeat chorus)

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MONY, MONY

As recorded by Billy Idol

**BOBBY BLOOM
RITCHIE CORDELL
BO GENTRY
TOMMY JAMES**

Here she comes now say Mony,
Mony
Shoot 'em down turn around
come on Mony
Hey she give me lovin' I feel all
right now
You've got me tossin' turnin' the
middle of the night
And I feel all right
I say yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah.

You make me feel (Mony, Mony)
So (Mony, Mony)
Good (Mony, Mony)
Yeah (Mony, Mony)
Yeah (Mony, Mony)
Yeah (Mony, Mony)
Yeah (Mony, Mony)
Yeah (Mony, Mony)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)

Yeah (yeah).

Wake me shake me Mony, Mony
Shot gun git it done come on
Mony
Don't stop lookin' it feels so
good yeah
Don't stop now come on Mony
Come on Mony
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah.

You make me feel (Mony, Mony)
So (Mony, Mony)
Good (Mony, Mony)
Yeah (Mony, Mony)
Yeah (Mony, Mony)
Yeah (Mony, Mony)
Yeah (Mony, Mony)
Yeah (Mony, Mony)
Yeah (Mony, Mony)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah)
Yeah (yeah).
(Repeat)

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WAIT

As recorded by White Lion

**VITO BRATTA
MIKE TRAMP**

Wait just a moment before our
love will
'Cause I must know the reason
why we say goodbye
Wait just a moment and tell me
why
'Cause I can show you lovin'
that you won't deny.

Wait and show your lovin' like
it was before
'Cause I won't let that feelin'
walk out through the door
Yeah wait just a moment and
try once more
'Cause babe I need to hold you

like I did before.

So if you go away
I know that I will follow
'Cause there's a place inside
my heart that tells me
Hold out, hold out, hold out.

Wait, wait
I never had a chance to love
you
Wait, wait
If only our love could show you
Wait, wait
I never wanna be without you
Wait, wait
No I never had a chance to love
you
Now I only wanna say I love
you
One more time.

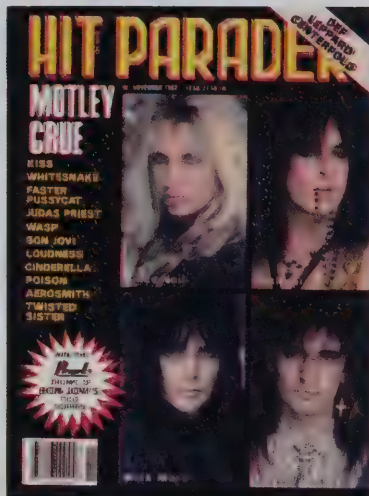
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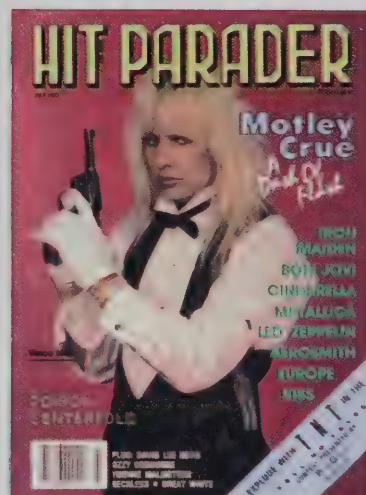
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Sept. 87



Aug. 87



July 87

February, 1987

Stryper vs. WASP — Heaven And Hell
Motley Crue — Are They Cursed
Van Halen — Rockin' Into The Night
Bon Jovi — Going For Broke
Deep Purple — Seventh Sojourn

March, 1987

Bon Jovi — Too Hot To Handle
Def Leppard — Back In Action
Iron Maiden — Time After Time
AC/DC — Set To Explode
Aerosmith — The Plain Truth

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DUDE (Looks Like A Lady)

As recorded by Aerosmith

**DESMOND CHILD
JOE PERRY
STEVEN TYLER**

*Dude look like a lady
Dude look like a lady
Dude look like a lady
Dude looks like a lady.*

*Cruised into a bar on the shore
Her picture graced the grime on
the door
She a long lost love at first bite
Baby maybe you're wrong
But you know it's all right that's
right.*

*Backstage we're having the time
Of our lives until somebody say
Forgive me if I seem out of line
Then she whipped out her gun*

and tried to blow me away.

*Dude look like a lady
Dude looks like a lady
Dude looks like a lady
Dude looks like a lady.*

*You never judge a book by its
cover
Or who you gonna love by your
lover
Say love put me wise
To her love in disguise
She had the body of a Venus
lord imagine my surprise.*

*Dude look like a lady
Dude look like a lady
Dude looks like a lady
Dude look like a lady.*

*(Baby let me follow you down)
Let me take a peek dear
(Baby let me follow you down)
Do me, do me, do me all night
(Baby let me follow you down)*

*Turn the other cheek dear
(Baby let me follow you down)
Do me, do me, do me, do me.*

*Ooh what a funky lady
Ooh she like it, like it, like it like
that
Ooh he was a lady
Oh yeah, yeah, yeah, yeah,
yeah.*

*Dude look like a lady
Dude look like a lady
Dude look like a lady
Dude look like a lady.
(Repeat)*

*Do, do, do dude look like a lady
Do, do, do dude looks like a
lady
Do, do, do dude looks like a
lady
Do, do, do dude look like a lady.*

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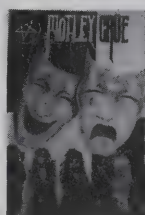
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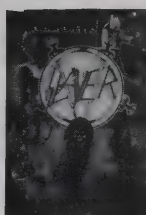
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IS THIS LOVE

As recorded by Whitesnake

DAVID COVERDALE
JOHN SYKES

*I should have known better
Than to let you go alone
It's times like these
I can't make it on my own
Wasted days and sleepless
nights
And I can't wait to see you
again.*

*Is this love
That I'm feeling
Is this the love
That I've been searching for
Is this love
Or am I dreaming
This must be love
'Cause it's really got a hold on
me
A hold on me.*

*I find I spend my time
Waiting on your call
How can I tell you babe
My back's against the wall
I need you by my side
To tell me it's alright
'Cause I don't think I can take
anymore.*

I can't stop the feelin'

*I've been this way before
But with you I've found the key
To open any door
I can feel my love for you
Growing stronger day by day
And I can't wait to see you again
So I can hold you in my arms.*

*Is this love
That I'm feeling
Is this the love
That I've been searching for
Is this love
Or am I dreaming
This must be love
'Cause it's really got a hold on
me
A hold on me.*

*Is this love
That I'm feeling
Is this the love
That I've been searching for
Is this love
Or am I dreaming
Is this the love
That I've been searching for
Is this love
Or am I dreaming
Is this the love
That I've been searching for.*

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ROCK ME

As recorded by Great White

KENDALL
NIVEN
RUSSELL
LARDIE

*Sweet little babe
You don't have to go
Little baby
Tell me you won't go
We'd be so good together if we
had the time
Oh bein' alone's a nowhere state
of mind.*

*Ooh lovin' ain't no crime oh no
I see your man ain't here
He don't care
And when the night is gone
I will move on
Out to find a way
To face another day.*

*Search the world for someone
I'll never find
Someone who ain't ooh the
hurtin' kind*

*We'll make the wrong seem right
So come on now.*

*Rock me, rock me
Roll me through the night
Rock me, rock me
Roll me through the night
Rock me, rock me
Roll me through the night
We'll burn with love tonight.*

*Sweet little babe
Oh don't you go
You ain't so ooh innocent I know
Ooh I know your heart's like
mine oh yeah
And I will find the time
To make you mine
Ooh and if your love goes bad
If it makes you sad
Then I'll be back for more
At your door.*

*And when your man don't care
I will be there
There'll still be lovin' real good
love so baby now.*

(Repeat chorus)

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WOMEN

As recorded by Def Leppard

STEVE CLARK

PHIL COLLEN

JOE ELLIOTT

MUTT LANGE

RICK SAVAGE

In the beginning

God made the land

*Then he made the water and
creatures*

Then he made man.

He was born with a passion

Love and hate

A restless spirit

With a need for a mate

But there was somethin' missin'

Somethin' lost

So he came with the answer

Here's what it cost.

One part love

One part wild

One part lady

One part child

I give you.

Women, women lots of pretty

women

*Men, men they can't live without
them*

*Women, women lots of pretty
women*

*Men, men they can't live without
them.*

And in the garden

Lust began

The animal instinct

The wanton man

She fed him with a hunger

An appetite

And fillin' him with emotion

He took a bite.

It was a one part love

One part child

One part lover

One part wild

I give you.

*Women, women lots of pretty
women*

*Men, men they can't live without
them*

*Women, women lots of pretty
women*

*Men, men I can't live without
them.*

Skin on skin

Let the love begin

Women.

It was a one part love

One part wild

One part lover

One part child

A whole lotta fire

A little bit of ice

A whole lotta somethin'

You can't sacrifice.

I give you hair eyes

Skin on skin

Legs thighs

What's that spell

What's that spell.

Women, women oh, oh

Women, women

Callin' every girl

Women, women

All around the world

Women, women

Oh we can't live without them

Women, women ooh.

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THE SENTINAL

As recorded by Judas Priest

G. TIPTON

R. HALFORD

K.K. DOWNING

Along deserted avenues

Steam begins to rise

The figures primed and ready

Prepared for quick surprise

He's watching for a sign

His life is on the line

Dogs whine in the alleys

Smoke is on the wind

*From deep inside its empty
shell*

A cathedral bell begins

Ringin' out its toll

A storm begins to grow.

*Amidst the upturned burned-
out cars*

The challengers await

*And in their fists clutch iron
bars*

With which to seal his fate

*Across his chest in scabbards
rest*

The rows of throwing knives

Whose razor points in

challenged tests

Have finished many lives.

Now facing as another

The stand-off eats at time

Then all at once a silence falls

As the bell ceases its chime

Upon this sign the challengers

With shrieks and cries rush

forth

The knives fly out like bullets

Upon their deadly course

Screams of pain and agony

Rent the silent air

Amidst the dying bodies

Blood runs everywhere

*The figure stands
expressionless*

Impassive and alone

Unmoved by this victory

*And the seeds of death he's
sown*

Sworn to avenge

Condemn to hell

Tempt not the blade

All fear the sentinal.

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and K.K. Downing.

SCREAM UNTIL YOU LIKE IT

As recorded by WASP

PAUL SABU

CHARLES ESPOSITO

NEIL CITRON

Come on in

No this ain't no dream

*You better hold on tight things
ain't what they seem no, no,
no*

*Don't be afraid if your heart's
poundin' ready to go*

*You know I love it when I steal
your soul*

From your head down to your

ow.

Scream until you like it

Never gonna stop

Scream until you like it

Get ready to rock

Scream until you like it

You're never gonna stop

Scream until you like it.

I'm sendin' out the boys to play

*You know tricks like that could
really make my day*

It must be luck

My little killers take you away

*Well I love it when I steal your
soul*

*From your head down to your
ow.*

Come on in

No this ain't no dream

*You better hold on tight things
ain't what they seem no, no,
no*

*Don't be afraid if your heart's
poundin' ready to go*

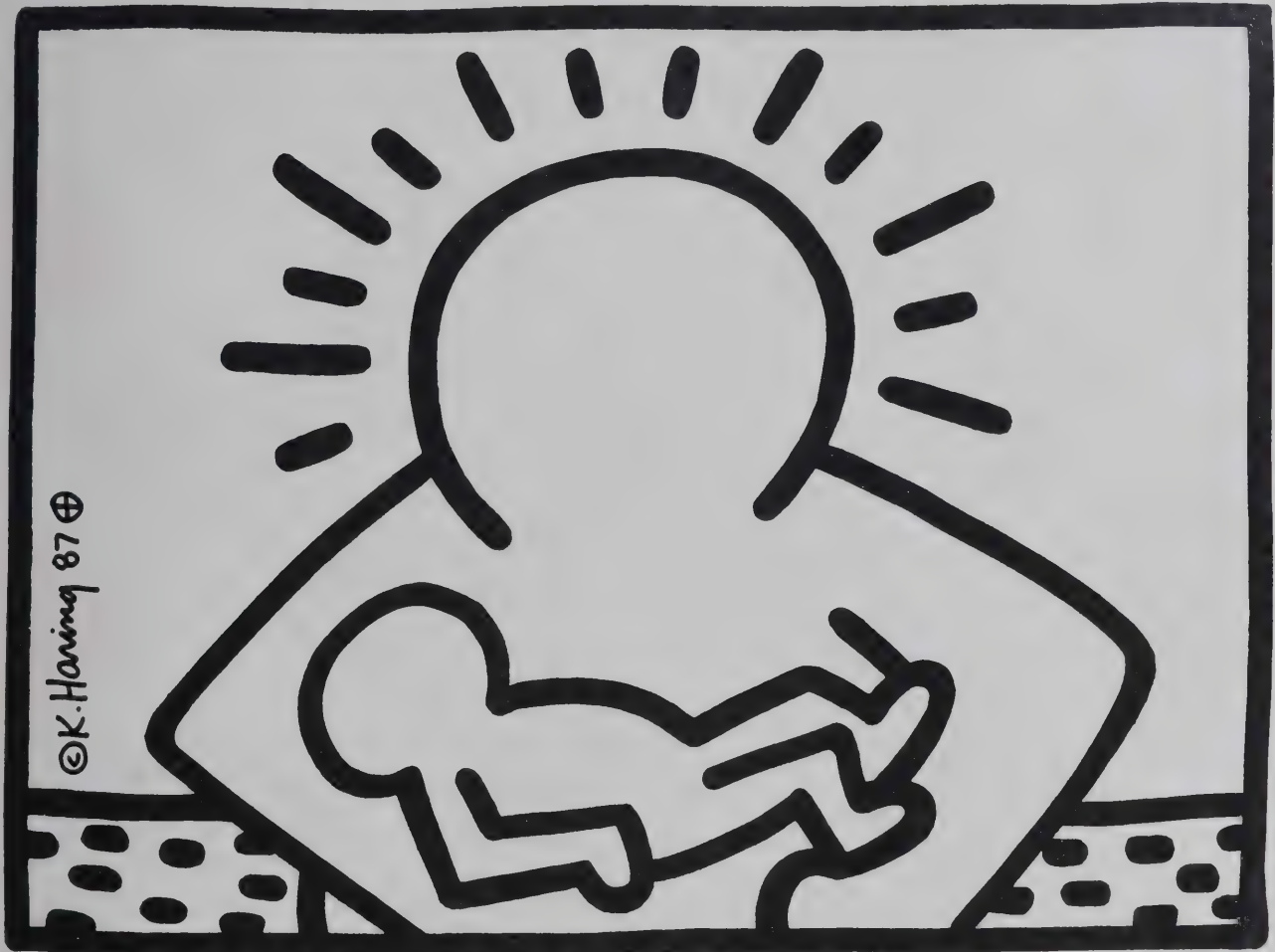
*'Cause I love it when I steal
your soul*

*From your head down to your
ow.*

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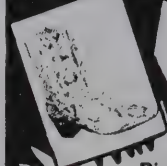
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INSTRUMENTALLY speaking

by Michael Shore

This column has covered plenty of custom-replacement guitar pickups, but never one like this: the new Christian Guitar Pickup. No, it doesn't drip holy water — it's from Mike Christian Guitar Technology — but holy cow, what an idea it is! What's amazing about the new

Christian Pickup is that it produces the sound of an amplified acoustic guitar — even when you use it in a solid-bodied electric guitar!

Now we know most of you *Hit Parader* readers are into hard rock and heavy metal, but most everyone who knows

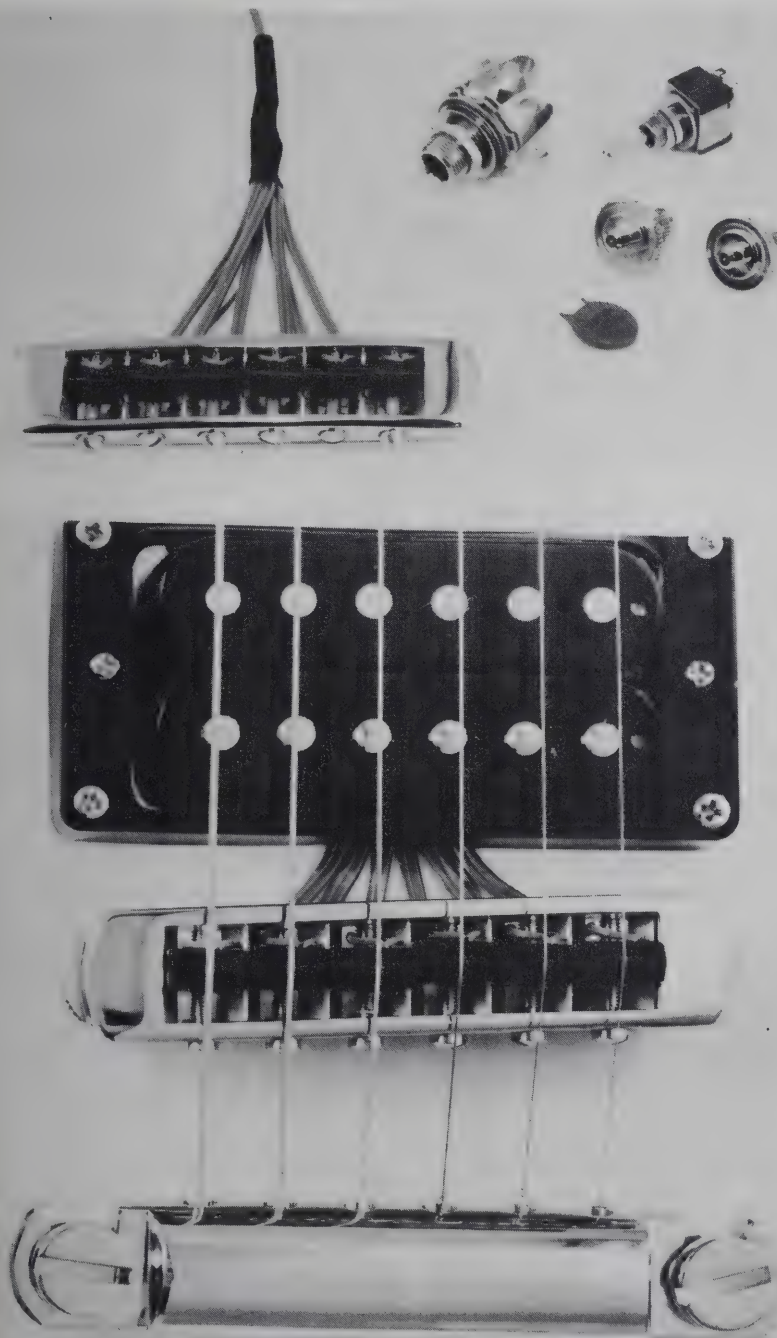
that kind of music is aware that most metal bands have almost a built-in obligation to include at least *one Stairway To Heaven*-style acoustic number in their repertoire. Now, you guys who happen to be the only guitarist in your band can handle those situations that call for acoustic and electric sounds in the same song — without having to frantically put down an acoustic or electrified acoustic for a solid body electric. You also don't have to resort to those back-breaking double-necked six-and-twelve-string guitars which are a typical option for acoustic/electric sounds (as in Jimmy Page on *Stairway*.)

Here's how it works. The Christian Pickup is *not* the normal-looking double-coil humbucking pickup you see in the accompanying photo of a pickup and bridge assembly. The Christian Pickup is actually hidden inside the tune-o-matic-style saddle-roller you see in the bridge assembly. The pickup consists of six piezo-electric crystals built right into the graphite-reinforced saddles of the replacement saddle-roller for the bridge assembly. Like most ingenious inventions, it really only makes sense: piezo-electric pickups are the ones used on most amplified acoustic guitars, and they're almost always placed in or under the bridge.

The pickup's design eliminates the problems usually associated with acoustic guitar amplification, like feedback, excessive body noise, and needing extra microphones. A stereo output jack is supplied with the pickup-bridge assembly so the output from the Christian Pickup can be sent to a mixing board or alternate amplification source.

Best of all, the pickup also comes with a three-way mini-toggle switch so you can select the Christian Pickup's sound alone, standard electric pickups alone, or a combination of both. And, it's easy to use, requiring only the installation of the mini-toggle and a bit of trimming of the lead-position pickup's mounting ring. You need to do this since the Christian Pickup's wires are routed into the guitar body right behind that lead pickup (this way you don't have to lose any body density by drilling extra holes by the bridge-assembly). The Christian Pickup comes with complete mounting hardware and detailed installation instructions.

The suggested retail price of \$129.95 is pretty reasonable for such an unusual, innovative and potentially convenient device. The only apparent problem with the Christian Pickup is you have to have a guitar with a tune-o-matic bridge design — which means Gibsons (and those with similar bridge designs) are in, Fenders are out. If you want more info — or to ask Christian if they could maybe come up with such a pickup for non-tune-o-matic-bridge guitars, write Mike Christian Guitar Technology, 111 Terrace Ave., North Babylon, NY 11704. □



The Christian Guitar Pickup: It provides any six-stringer with amazing diversity.



DEAN MARKLEY BASS STRINGS

Dean Markley's responded to the ever-increasing use of 5-string basses, with "5-string super round" sets of bass strings, designed for both stage and studio. They give a loud and clean attack, but are also highly responsive, and they always feel nice and "tight" instead of loose and floppy because of a technologically advanced wrapping process. The strings also use a superior magnetic alloy to get the most power and tone out of your bass pickups. They're available in all popular gauges including light, medium light and medium. Suggested retail price \$41 per set. For more info write Dean Markley Strings Inc., 3350 Scott Blvd., #45, Santa Clara, CA 95054



PEARL DRUM KITS

This year, Pearl's outstanding export series drum kits (like the five-piece EX-22D-5 and seven-piece EX-22D-7 pictured here) feature Pearl's new ring eliminator heads and P-880 chain drive bass pedal. The heads use a double thickness of transparent film in the center, and a frosted stripe around the edge, to prevent annoying "ring" in close studio recording situations, yet provide a clear, powerful and deep sound onstage. The P-880's sprocketless half-wheel cam design uses a flet channel to guide the chain for unbelievably quiet and quick action. All '87 export kits also include "deep force" tom toms, with an extra two inches more depth than usual shells, for as extra deep and powerful sound. For more info write Pearl International, P.O. Box 111240, Nashville, TN 37222-1240.



ROLAND BOSS FLANGER PEDAL

Roland's BOSS Division, long a maker of popular and respected effects boxes, introduce the new HF-2 high band flanger, which brings a new concept to flanging by bringing a whole new octave to the popular effect — one octave higher, Roland claims, than any other flanger on the market. Because of its broad, high-band range, the HF-2 offers colors that are clear and bright without the distortion and muddiness caused by low frequencies. It's especially effective with upper-ranges on keyboards and synthesizers, as well as electric guitars. Controls include rate, depth, resonance, and manual, with delay of the flanging effect adjustable from 0.5 MS to 13 MS. On-off switching, as with all BOSS pedals, is via silent fet switch, and the pedal operates on DC 9V battery or with the optional PSA-120 adaptor. For more info write Roland Corp US, 7200 Dominion Circle, Los Angeles, CA 90040.



KORG DIGITAL PIANOS

Korg USA has two new digital pianos, the DP-2000C and DP-3000C, which combine the touch and feel of a synthesizer with real piano sound and the sonic flexibility of a synthesizer. The DP-2000C has a 76-key touch-sensitive keyboard with weighted action for true grand piano feel, 30 internal preset sounds, and an optional library of Korg rom cards each with 30 more sounds. And of course it's fully midi-capable. It also includes a two-track real time sequencer to store and play back bass lines, accompaniment or complete passages; 3-band equalizer; key transpose; built-in chorus, and stereo speakers. The DP-3000C has all that, plus a full 88 keys which can be split, and voice layering. Korg says both new keyboards are intended for home and institutional use, but they have so much to offer we wouldn't blame any band for using them onstage or in the studio. For more info, write Korg USA, 89 Frost St., Westbury, NY 11590.



NADY WIRELESS SYSTEMS

Nady, one of the big names in wireless stage amplification, introduces two new wireless VHF high-band systems remarkable for both their miniature size and their breakthrough prices. The 201 VHF lists for only \$299 and uses "true diversity" circuitry to eliminate drop-outs during reception; the 101 VHF, without the true diversity circuits, lists for \$199. Both prices are great, with the 201's price virtually unheard of for a system with the ultra-reliable true diversity circuits. Both systems use Nady's patented companding circuits for a 120 DB dynamic range and crisp, clear audio with no worries about overload distortion. Protruding surfaces are kept to a minimum on the miniature receivers, which are designed to operate simply and reliably in all conditions. Recessed power and signal LED indicators and a membrane power on/off switch add to the units' efficiency and convenience. Both the 101 and 201 systems are available with a choice of 3 transmitters — the sleek, lightweight handheld 101/201 HT, the 101/201 GT instrument system bodypack transmitter, and the 101/201 LT bodypack with attached lavalier microphone. For more info, write Nady Systems Inc., 1145 65th St., Oakland, CA 94608.

STAR TALK

by Adrienne Stone

Metal's Biggest Stars Reveal Their Secrets.

Each month, *Star Talk* brings you personal stories from some of your favorite rock stars. Ever wonder what Jon Bon Jovi's favorite pig-out food is? How Lita Ford stays in such sensuous shape? What the strangest thing that's ever happened to Stephen Percy is? *Star Talk* tells you that ... and more!

This month's question: To look your best in tight-fitting stage garb, how do you stay in shape?

PAUL STANLEY (KISS): "Sometimes it's hard to believe I used to be a chubby kid. I have to work at staying in shape, so I have a personal trainer that travels with me. I do everything from jumping rope to lifting weights. I like to play racquetball too. But nothing beats running around onstage to keep your weight down."

DON DOKKEN: "Last year, I came off the tour real sick and about twenty pounds heavier than I am now. Since then, I've totally rethought my eating habits. I have a Japanese housekeeper who feeds me only fish and fresh vegetables and rice. No more junk food for me — although I did cheat the other night and had a few tablespoons of chocolate ice cream. As far as working out, though, I don't do any special exercises except some stretching. So far, it's worked."

ACE FREHLEY: "I'm a lot healthier now that I've gotten all the chemicals out of my system. I play racquetball too. I've changed my whole lifestyle actually. I don't hang out in smoky bars till four in the morning getting polluted — (laughing) now I only stay out 'til two!"

LITA FORD: I work out at a Jack La Lanne that I belong to, but when I'm on the road, a lot of cities don't have a spa or I just don't have the time. But being onstage is enough of a workout for me. I've lost a ton since I was in the Runaways and I'm in pretty good shape now. Let's hope I stay this way!"

JON BON JOVI: "I don't do anything to stay in shape. I eat like a pig and luckily, I don't gain weight. But running around onstage works off a

lot of calories. When I was a little kid, believe it or not, I used to be really fat!"

FIONA: "There's not one graceful bone in my body! I'm such a klutz — physical coordination is one area that really eludes me. I can run and that's about it. I have real sports anxiety. If I have to catch a ball, I'm like, 'Oh, no! No, don't throw it to me!'"

BLACKIE LAWLESS (WASP): "Last year, I decided it was time to get myself into shape, so my manager, Rod Smallwood, and I both started working out on some exercise equipment he installed in his garage. It's worked for me, which is a good thing, 'cause the last thing kids want to see is a fat man onstage."

DAVID LEE ROTH: "A long time ago, I asked a football coach what exercise was the most effective in building the stomach muscles. He

told me the inverted (upside-down) boots are the best. So, I used that and weights for a while. Now, I have a trainer and we do calaerobics (calisthenics and aerobics) twice a day. Like anything else, there's no easy way out. If you want to be in prime condition, you have to work hard at keeping in shape."

BRIAN WHEAT (TESLA): "I knew I had to lose weight, but it wasn't until I saw some publicity shots of the band that I really knew I had to do something about it. I was really disgusted with myself. How did I lose the weight? I went on a diet and stopped eating like a pig. So far, I lost about 70 pounds and feel like a totally different person."

JOE ELLIOTT (DEF LEPPARD): "I snack during the day — lots of onion soup. That way I don't pig out at meal time. Also, I like to set out and play golf whenever I can." □

Joe Elliott: Golf and snacks are the keys to his success.



Ross Malin/Photofeatures

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